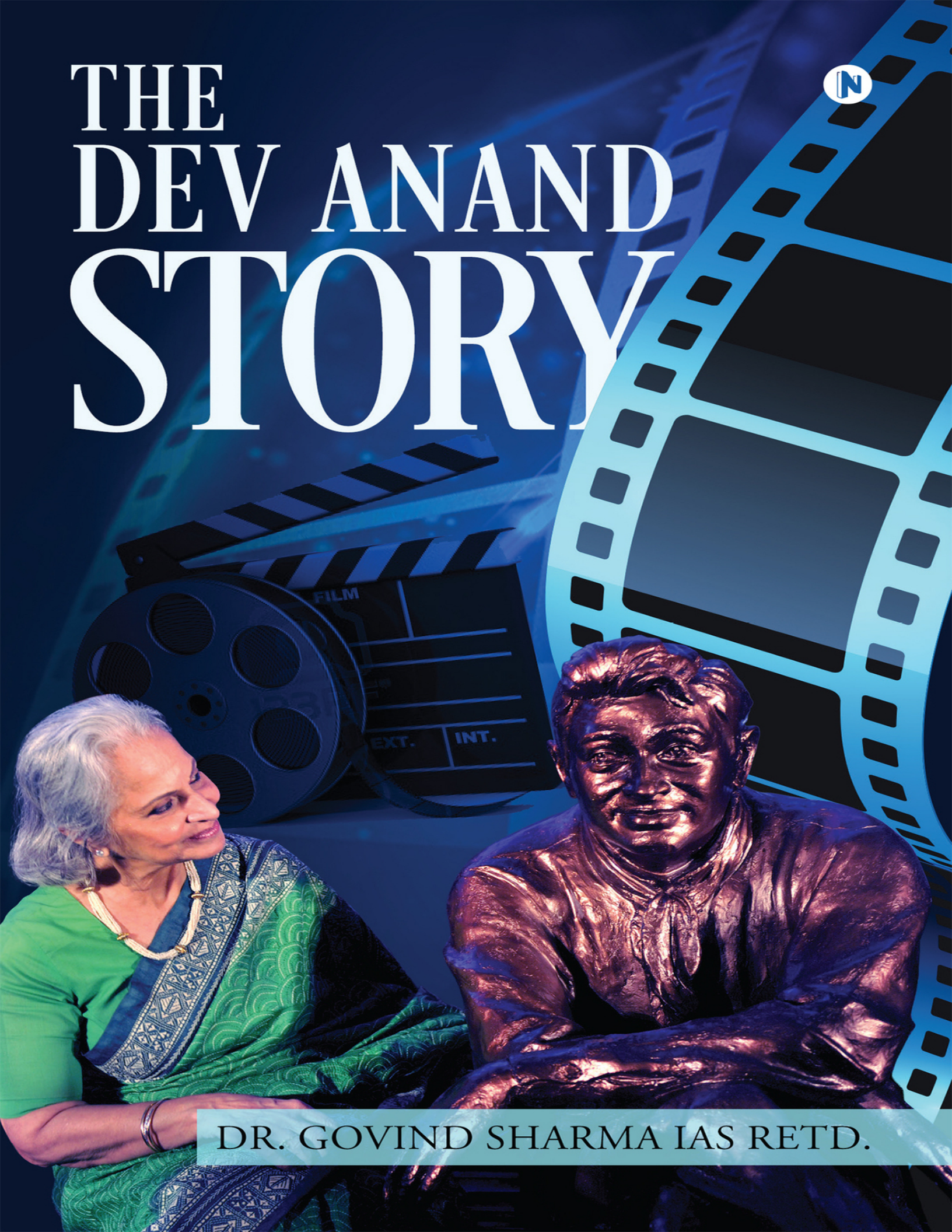
# THE DEV ANAND STORY




DR. GOVIND SHARMA IAS RETD.

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**The Dev Anand Story**

**Author: Dr. Govind Sharma IAS Retd.**

Dev Anand Sketch by Badal Tyagi.

Cover Page Courtesy DNA Syndication.

*To*

*Crores of Dev Anand fans.*

# Disclaimer

This book is basically a motivational presentation of the actor Dev Anand's film history and filmography. The contents of this book are based on the author's knowledge developed over several years of reading of the books, magazines, newspapers, trivia stories, and watching movies, television shows, having discussions with the actor's fans from time to time, and also from the blogs and the social media in the recent past. Some of the content is based on trivia stories which may not be true, as it is not possible to verify the facts associated with such incidents. As the book contains plot summary of several movies, it is clarified that in the context of a plot summary, the name of an actor means the character played by him or her in the movie.

**DEV ANAND(1923–2011)**
**Sketch by Badal Tyagi**

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# Chapter One

# The Dev Anand Story

4 December 2011 turned out to be a very sad Sunday morning for crores of Dev Anand fans in India and abroad. The lead story on all the News channels was about the sad demise of the evergreen film star Dev Anand. The man who had ruled the silver screen for sixty- five years playing his last lead role in the movie 'charge sheet' at the age of eighty-eight, who had fans spanning across four generations, who was conferred upon Padma Bhushan and Dada Saheb Phalke Award, was no longer with us. The end came in room number 207 of Washington Hotel, in the Mayfair District of London, where he was on one of his visits to promote his movie and to plan his next project as Dev Anand was always on the move and he spent his Bollywood earnings only on making new and stylish movies on topical subjects.

Such is the dispensation of the nature that even an undeniably never-ending pack of energy like Dev Anand had to end his journey on this planet much to the shock and dismay of his fans who believed that he would go on forever. Nobody ever heard that Dev Anand even had a common cold. Yet he succumbed to a sudden cardiac arrest in his hotel room where his son Suneil Anand was with him. The manner of his death had some resemblance to that of his Hollywood analogue Gregory Peck, who died in sleep at the age of 88 or so.

His body was not brought to India; the last rites were performed in a very simple manner in an electric crematorium in London, where the band played the soulful tunes of *Gata Rahe Mera Dil* and *Main Jindagi Ka Saath Nibhata Chala Gaya* in the presence of his near and dear ones. Both Hindu and Catholic priests were present during Dev Anand's last rites.

Dev Anand's phenomenal journey in this World came to an end, but he will forever remain in the hearts of crores of his fans, those who have seen his films, and those who have read and heard about him. For many years to

come, he will remain a source of inspiration for the young and the old alike, as there is so much to learn from his life. Dev Anand was not just a glamorous film star, he was a highly passionate, creative, and bold film maker, and a paragon of zest and dynamism who never believed in anything negative, or slow.

The name Dev Anand symbolizes energy, optimism, youthfulness, positivity, and above all the desire to live the life to its fullest. He is the most enduring romantic movie icon with an active career span of sixty-five years, from 1946 to 2011. The man never looked back. It was not in his nature to rest on laurels of his successful movies, nor did he lament over the failures; he always looked forward .

The question that crops up is, do we see Dev Anand only as a very good looking, dashing, debonair, handsome man? Do we see him only as the one who wore very stylish and fashionable clothes, one whose caps and scarves set new trends of smart dress and accessories? Do we remember him only as a movie star whose stylized dialogue delivery and swagger won millions of fans? Do we visualize him only as an agile, energetic, optimistic, cosmopolitan man, who impressed those around him with his savoire faire? The answer is that Dev Anand was much more than that. Dev Anand had the qualities and the values that represented the finest in the human nature and he was the one who fully realized his potential. A lesser being with the same endowments could not have attained the dizzy heights of stardom and stay there for such a long time. People remember him not only as their movie idol but also as an honest, clean soul with a positive and winning attitude to life.

Dev Anand certainly had great genes, and his environment also worked for him. He was born with a handsome face and attractive physique, had the advantage of good upbringing, was educated in good schools and then in Lahore College, which was the best college east of Suez in that period; he also had support of his highly talented and successful siblings, particularly Chetan Anand and Vijay Anand. But what made Dev Anand a big star was the choices that he made in life, his hard work, his ability to plan, and particularly, his forward looking and never-say-die philosophy of life which made him meet the challenges of his life and career head on, without wasting a moment on negative thoughts. His optimism was founded on his positivity and his love and respect for the fellow human beings.

He played an exceptionally long innings in the films. He got his break in 1946 and there was no looking back. Even in nineteen seventies when the stars of his age group had begun to fade, he was shining bright and giving challenge to the new comers. In fact, he was Prakash Mehra's first choice for *Zanjeer* (1973), and Amitabh Bachchan got the role only after Dev Anand refused to do the film. His movie *Johny Mera Naam* was the top box office earner of 1970, and his movie *Hare Rama Hare Krishna* made it to the top three of the list of the successful movies of 1971. His movie *Des Pardes* made it to the top five of the year 1978 even though Dev Anand had crossed the age of fifty-five.

In the period between 1983, when he turned sixty, and 2011, his last year on this planet, he was associated with sixteen movies as a lead actor, director, and producer. His last movie charge sheet was released only a few months before his death at the age of eighty-eight. Not only that he remained an eternal shining star, several of his discoveries also became stars. He gave the first break to Guru Dutt as a director, Raj Khosla as an assistant director, Sahir Ludhiyanvi as a lyricist, Jaidev as a composer, and Johny Walker as a comedian. Zeenat Aman and Tina Munim (now Ambani) are Dev Anand discoveries. He also gave break to Shatrughan Sinha, Zaheeda, Zarina Wahab, Jackie Shroff, Tabu, Natasha Sinha, Richa Sharma, Akshay Anand, Ekta, Mink, Anita Ayub, Fatima Sheikh, Manu Gargi, Sabrina, Heene Kaushik, and many others.

Dev Anand did not go to Gym to build his muscles but he always remained very fit with the help of yoga, swimming, and stretch exercises. There never was an ounce of extra fat on him, even in his eighties he could fit into the clothes designed for teenagers. The readers would like know about the dietary habits of Dev Anand. It is generally believed that he ate frugally and ate right to maintain his fitness. Those who have had the pleasure of Dev Anand's company have supported the impression that he was very particular about his diet. For example, Asha Parekh in her book 'The Hit Girl' has written that, when they were shooting for the film *Jab Pyar Kisi Se Hota Hai* , she saw Dev Anand eating a breakfast of raw carrots and half-fried eggs, sunny side up. (Asha Parekh, The Hit Girl, Khalid Mohammed 2017, page 69–70)

Some other people close to Dev Anand have said in some interviews that he was a light eater, mainly a vegetarian, though he occasionally ate non-

veg food. He was never fond of alcoholic drinks, he drank only if it was socially necessary.

Mala Dayal, daughter of the famous literary personality Khushwant Singh, published a book *Portrait of a Serial Killer* (2015) which contains some of the unpublished works of the great author. In one of the chapters, *An Evening with Dev Anand* , the legendary writer Khushwant Singh gave the following account of a dinner he had with Dev Anand, in his hotel suite, sometime in 1973.

"An array of soda water bottles and an almost full bottle of Black Dog was evidence that the scotch had not been drunk. Dev had nursed his own chhota (small) in his hand, waiting for me to finish my quota of three. Then he put away his tumbler with the whiskey still in it. He nibbled at the food and waived away the pudding. I had heard of film stars' bacchanalian feasts where they drink away into the early hours to combine supper with breakfast. With Dev, the evening was over by 9.30 pm."

(Portrait of a Serial Killer, Uncollected writings, Khushwant Singh, Edited by Mala Dayal, 2015, page 42)

Khushwant Singh, who was on friendly terms with Dev Anand, said the following words of praise for the star, in the above referred chapter of Mala Dayal's book.

"His enthusiasm is contagious, his singlemindedness to pursue the path of success is so overpowering." (Page 41, ibid)

Dev Anand was called the Gregory Peck of Bollywood. He cultivated the star image of a modern, carefree, urban gentleman. His rockabilly hair style, well designed clothes, his manner of smiling, and his style of walking with a swagger made him the first romantic hero of Bollywood. In a way, he can also be called the first Super Star of Bollywood.

Dev Anand kept on dressing like a young man even in his old age, and he was highly influenced by the western culture. The famous film actor Rishi Kapoor, in his book *khullam-khulla,* has written about when he and his brother Randhir Kapoor (Daboo) called on Dev Anand, sometime in 1999, to invite the star to Rajiv (Chimpu) Kapoor's wedding. They went to Dev Anand's studio after they had been to Dilip Kumar's place.

"From there we went straight to Dev Saab's room at the Anand Recording Studio, a stone's throw from Dilip Kumar's bungalow. While we waited for him, Daboo and I could not help remarking on the stark difference in

ambience. We had just stepped out of a place steeped in old world culture and hospitality, and landed into a room full of books on Hollywood and everything American. Suddenly, Dev Saab burst in, wearing yellow pants, an orange shirt, a green sweater and a muffler."

(Khullam Khulla, Rishi Kapoor Uncensored, with Meena Iyer, 2017, page 49)

Dev Anand's major strength was that he believed in himself, and his desire to do something new placed him several notches above those who could not venture into the unknown territories. He was able to move full-steam ahead of his rivals in the dog-eat-dog world of show business because not only that he was passionate about his work, but he was also a bold film-maker who was prepared to take risks to try new subjects. In the film industry beset with the safety play of endlessly repeating the set formula, Dev Anand had the gumption to try out new themes. For example, he put so much at stake in making of the movie *Guide* on the subject of adultery in 1965, with the heroine leaving her husband to make a life of her own. *Guide* was also the first time when the female lead slapped her husband. Further, it took a lot of courage to make the 1971 film *Hare Rama Hare Krishna* which was about hippies and drug abuse, and in which Zeenat Aman played his sister and not his love interest as expected by the viewers. In his 1978 movie Des Pardes, he did not hesitate to portray the plight of the Indian immigrants in London.

He was a man who always believed in following his dreams as he has written in his biography, "My dreams took charge of the reins of my decision-making."His life comprised mainly of film making and acting, and he gave himself up completely to his passion for creativity and style. He was never depressed by a failure, nor did he allow success to go to his head. He has been quoted as saying,

"Not all of my films have worked but I have no low moments; when a film has been released, it is a closed chapter for me. But while doing a film, nothing else matters."

(FILMFARE.com, Farhana Farook, 27 Sept 2016).

Dev Anand was well educated (Graduation from the Lahore Government College in early nineteen forties was only for the best brains from the privileged class). He was fond of reading and kept himself au courant with what was happening in the world. Though he has not written any books

besides his autobiography, his philosophy of life and his modern ideas are reflected in his movies for which he chose bold, topical subjects. He always remained youthful by interacting with young persons, and by following the contemporary styles, the current trends of fashion, and the modern thought process.

The most important thing to learn from the characters played by Dev Anand in his movies is that they never wallow in self-pity, they take the life as it comes. The following lines from his *Hum Dono* song rightly reflect his reaction to the disappointments in life.

*Barbadiyon Ka Shok Manana Fizool Tha, Barbadiyon Ka Jasn Manata Chala Gaya* . (There is no point in grieving the setbacks, I celebrate them)

Dev Anand did not believe in the ritualistic mumbo-jumbo of muhurt ceremonies, nor did he believe in the superstitions based on numerology and the like. He watched his movie only once at the time of the premiere, never saw it or thought about it for the second time. He always looked ahead, and moved forward non-stop. He never believed in repeating what had already been done. He was a Karmayogi who believed in following his dreams. He has been quoted as saying,

"You are dead the moment you stop dreaming."

(Farhana Farook, ibid).

# Chapter Two

# 1923– 1948

# Early Life, and the Initial Years in Mumbai

Dev Anand (Full Name-Dharam Dev Anand) was born on 26 September 1923 in an upper middle-class Punjabi family of Gurdaspur. His father was a successful Lawyer at the District level. Dev Anand was raised in a family of nine siblings, he had three brothers and five sisters. Most of the people know about his two brothers, Chetan Anand and Vijay Anand, who are well known names in the film industry, but there are not many who know about his third brother, Man Mohan Anand, who was the eldest of them all. Shri Man Mohan Anand did his MA in Sanskrit, and after his LLB, he practiced law at Gurdaspur; he was also a freedom fighter who was jailed during the Quit India Movement. By the time Dev Anand left Gurdaspur for Mumbai, three of his sisters were already married. The other two got married in Mumbai after Dev Anand had attained stardom. One of his sisters is the famous filmmaker Shekhar Kapoor's mother .

Dev Anand had very fond memories of his mother. He was very attached to her who used to call him Dev. Unfortunately, she died early when Dev Anand was only eighteen and the youngest sibling Vijay Anand was only seven.

The brother number two, Chetan Anand, was the apple of his father's eye. After graduation from the Lahore Government College, Chetan Anand was sent to London for the higher studies and to compete for the Indian Civil service. After his return from London, Chetan Anand was appointed a teacher in the prestigious Doon School.

Dev Anand also did his graduation from the Lahore Government College, he majored in English literature, but when his turn came for the higher studies, his father could not arrange for sufficient funds to send him abroad.

After an unsuccessful attempt at obtaining a commission in the British Royal Indian Navy of the British Armed Forces, Dev Anand decided to give a shot to his ambition to become a film actor. Dev Anand knew that he was very handsome, and that he was very special. He wrote the following lines in his autobiography.

'I knew I had that quality, for my mirror always told me, as it lit my reflection in it every time I looked into it, with a chorus of angelic voices, "wow! Let the world see you." '

[Romancing with Life, an autobiography, Dev Anand, 2007 (hereafter referred to, in this book, as The Autobiography), page 60]

There were others who also told him that he was very special. During one of his visits to the Golden Temple in Amritsar, he met a Sikh gentleman who said the following.

" *Tere Mathe de Suraj Heyga! Tu bahaut Vadda Banega* "

Meaning- You have the sun on your forehead. You will be a big man one day.

(The Autobiography page 22)

In pursuit of his destiny, a twenty-year-old Dev Anand arrived in Mumbai in 1943, to try his luck with the Film Industry. The task of chasing the dreams is never easy. It took him three years to get his first break.

In 1943, Chetan Anand was working as a teacher in Doon School. Therefore, in his first year in Mumbai, the biggest problem for Dev Anand was to find a decent place to live. He stayed for some time as a guest of some friends of Chetan Anand, that included Khwaja Ahmed Abbas. Dev Anand could have stayed at Khwaja Ahmed Abbas's place as long as he wanted to because Mr. Abbas, being Chetan Anand's friend and a princely host, was never going to ask Dev to leave; but being a sensitive individual and a perfect gentleman, Dev Anand did not want to impose on Abbas's hospitality beyond a point. He left Abbas's place and tried to find an independent place to live .

It was the most difficult phase in Dev Anand's life as he found it very difficult to make the both ends meet with his meagre resources. To keep the

wolf from his door, he was compelled to sell his precious collection of stamps to an unscrupulous vendor for a paltry sum of thirty rupees.

As he could not afford to rent a proper accommodation, Dev Anand accepted his school friend Tara's offer to share the accommodation with him and his navy man brother in a Parel Chawl 'Krishna-Nivas.' Those were not the best of the living conditions; each floor of the chawl had a common bathroom shared by all its occupants.

For a few months Dev Anand worked as an accountant in a firm on a salary of eighty-five rupees per month, but he quit it and applied for a job in the censorship department of the British Army. His smart looks and his degree with honors in English from the Lahore Government College gave him an edge over the other applicants, and he was selected for the job in army censorship office located in a building at Flora Fountain. The job, which paid him a hundred and sixty-five rupees per month, involved censoring letters to and from the army personnel. Dev Anand liked this job but it had a downside, he did not get much time to see the producers who would give him a role in their films.

Meanwhile, Chetan Anand quit his Doon School teaching job and moved to Mumbai to pursue his interests in the creative fields of writing, directing, and acting in films. By this time, he was married and had a son (Ketan Anand). Chetan Anand rented the lower floor of a stylish bungalow at Pali Hill, Bandra, which belonged to an Anglo-Indian family. An interesting bit of information is that Corkes, the landlords of Chetan Anand's Pali Hill bungalow, appear in the song *dil se mila ke dil pyar kijiye* of the film Taxi Driver, and the young Vernon Corke who played the role of a street child in the movie, is also mentioned in the credits.

Dev Anand also shifted from Krishna Nivas Chawl to his brother's Pali Hill residence. Chetan Anand and his wife Uma were great hosts, they led a socially hyperactive life, their friendship circle comprised intellectuals, creative thinkers, stage actors, poets, musicians, and writers, most of them with the socialist leanings. In the evenings, the Anands frequently entertained, among others, Khwaja Ahmed Abbas, Balraj Sahni, Zohra Sehgal, her sister Uzra Mumtaz, Pandit Ravi Shankar, and Ustad Akbar Ali Khan.

Balraj Sahni, who had studied with Chetan Anand in Lahore College, and then worked as an announcer in BBC for three years, was also an author

and playwright. He wrote and directed a play *Zubeida* in which Dev Anand played the second male lead. The play was not successful but Dev Anand used his lines from the play successfully in the audition given to him by PL Santoshi of the Prabhat Studio.

Chetan Anand made the movie *Neecha Nagar* which won the Golden Palm Award at the Cannes Film Festival, and his friend Khwaja Ahmed Abbas made *Dharti ke Lal* in which Balraj Sahni played an important part. Since Dev Anand wanted to act in commercial cinema, there were no parts for him to play in these movies.

The censorship job was interesting, and they paid him well, but Dev Anand was not satisfied as he had this dream of making it big in the film industry. He decided to quit the job to give his undivided attention to the pursuit of a career in the film industry. The following lines from his autobiography are relevant.

"The destiny never comes to you. You have to reach out to your destiny."

(The Autobiograpphy, page 53)

The much-awaited break came one afternoon when Dev Anand was travelling in a train and his friend from music classes, Musurekar, informed him that those at the Prabhat Company were looking for a young and handsome man for their latest film. The next morning, Dev Anand called on Mr. Babu Rao Pai of Prabhat Company in his office in the Famous Pictures Building at Opera House. Mr. Pai told him that a decision about casting would be taken by Mr. PL Santoshi, the Director. The next day, Dev Anand met PL Santoshi who liked him and asked him to immediately reach Pune for the audition. In this manner, Dev Anand began his film journey with a train ride in Deccan Queen from Mumbai to Pune.

The audition went on well. As Dev Anand had acted in Balraj Sahni's play *Zubeida* , the well memorized lines of that play came in handy. During the audition, Dev Anand delivered the lines with élan. The Director liked his confidence, and the cameraman admired his looks, his eyes, and particularly his smile, though he recommended that Dev Anand should use fillers to close the gap between his front teeth. The result was that Dev Anand was hired by the Prabhat Studio for a term of three years on a monthly salary of four hundred rupees (a substantial sum in 1946). His first movie was *Hum Ek Hain* in which Kamla Kotnis, Durga Khote, Rehana, and Rehman were his co actors. After about fifteen days of the shooting, as he found it

difficult to say his lines with the fillers stuck between his teeth, Dev Anand was permitted to discard the fillers. Interestingly, the gap between his teeth became his USP as it made him look very attractive.

During the shooting of *Hum Ek Hain* , when Dev Anand was staying in Pune, he met Guru Dutt who was working as an Assistant Dance Director in Prabhat Studios. The two became close friends as they shared the same creative dreams and ambitions to do their best in Bollywood. Dev Anand promised to make Guru Dutt the director of the first movie produced by him, and Guru Dutt promised to make Dev Anand the hero of the first film produced by him. They kept their promises; Dev Anand made Guru Dutt Director of *Baazi,* and Guru Dutt gave Dev Anand the lead role in Guru Dutt Film's *CID.*

*Hum Ek Hain* (1946) did average box office business but Dev Anand got good reviews as a newcomer, and was noticed as a very handsome actor. His second movie, as per his contract with the Prabhat Studios, was *Aage Badho* (1947) in which he got to act opposite Khursheed, who was the top heroine of that time, having acted opposite the stalwarts like KL Saigal. His third movie *Mohan* (1947) was produced by the Famous pictures, and directed by AN Banerji. In this movie, his leading lady was the famous actress Hemavati, who married the well-known character actor Sapru.

Even after three films, Dev Anand was not rich enough to buy a car. He used to travel by trains. Now that we read his life history, we find that the train journeys played an important part in throwing Dev Anand's way his lucky breaks that shaped his destiny in his early years in Bollywood. It was during a train journey in 1946 that his friend Musurekar told him that an opportunity awaited him at the Prabhat Studio. Again, it was a train journey in 1948 when he met the director Shahid Lateef and his writer wife Ismat Chugtai who asked him to come to the Bombay Talkies Studio to meet Ashok Kumar, Dev Anand's idol in the film world since his adolescence. Dev Anand was overwhelmed to meet his favorite film star, Ashok Kumar, who was the ruling celluloid thespian of the time. And, to add icing to the cake, Ashok Kumar cast Dev Anand in the Bombay Talkies film *Ziddi* . This was the first big banner film of Dev Anand, and also his first major success at the box office. In this movie, he worked with Kamini Kaushal, who was a top-class heroine at that time, and the formidable Pran, who played the villain. The renowned playback singer Kishore Kumar began his singing career with this movie when he sang the hit number *'marne ki*

*duayen kyun Mangu, jeene ki duayen kaun kare'* for Dev Anand, marking the commencement of a forty years long actor-playback singer relationship. Dev Anand liked the booming resonant voice of Kishore Kumar, particularly his yodeling.

During this period, Dev Anand became very friendly with Dilip Kumar as they used to travel together in trains. When Bombay Talkies was producing *Ziddi;* another company, Filmistan, an off shoot of Bombay Talkies, was making *Shaheed* with Dilip Kumar in the lead role. As readers probably know, Bombay Talkies was established by Himanshu Rai and Devika Rani in 1934. The great actor Ashok Kumar starred in a number of block buster movies of Bombay Talkies like *Jeevan Naiyaa, Achhut Kanya, Bandhan, Kangan, Jhoola, and Kismet* . In nineteen forties, after the death of Himanshu Rai, there were two factions in Bombay Talkies, one was led by Devika Rani, and the other by Ashok Kumar and his brother-in-law Sashadhar Mukherji, who in 1943 formed a separate company Filmistan.

Devika Rani retained the control of Bombay Talkies for some years, but she decided to retire in 1946 when she sold the shares of Bombay Talkies to Vadi Lal Gandhi, Jwala Prasad Tiwari, and others. This gave an opportunity to Ashok Kumar and Sashadhar Mukherjee to re-enter Bombay Talkies. So, when *Ziddi* was being filmed, Ashok Kumar had the plenipotentiary powers in respect of both Filmistan and Bombay Talkies. Dilip Kumar, who got his break from none other than Devika Rani, did his first film *Jwar Bhata* for Bombay Talkies, and then he did *Shaheed* for Filmistan almost at the same time when Dev Anand was doing *Ziddi* for Bombay Talkies.

In addition to *Ziddi* , Dev Anand worked in two more Bombay Talkies films, *Tamasha* (1952), and *Baadbaan* (1954), the second one was actually produced by the Bombay Talkies Workers Co-operative society. These movies, directed by the well-known director Phani Mazumdar, did average business at the box office, but got good reviews. As to Filmistan: Dev Anand acted in two block buster hits of the company- *Munimji (1955)* and *Paying Guest (1957),* both the movies were written by Nasir Hussain, and directed by Subodh Mukherji, the younger brother of Sashadhar Mukherji. Though the movies directed by Subodh Mukherji were commercially very successful, Dev Anand had a very high opinion of Phani Mazumdar who directed him in four movies ( *Hum Bhi Insan Hai, Tamasha, Farar, and Baadbaan* ).

Though the fans remember 1948 mainly for the super hit film *Ziddi* , two more movies of Dev Anand were released in that year. The first was *Hum Bhi Insan Hai,* in which Dev Anand worked with Ramola and Niharika. The other movie was *Vidya* , with Suraiya, his first love, as his female lead. In *Vidya* , a movie with a social message, Dev Anand played the role of an educated young person coming from an oppressed family, whose love interest, played by Suraiya, belongs to a higher caste. It was for the first time when the great SD Burman (credited as Kumar S D Varman in the movie) scored music in a Dev Anand movie. The film has lovely songs sung by Suraiya and Mukesh.

# Chapter Three

# 1949– 1954

# Taking the Tide on Flood

1949–1954 is the most important and eventful phase in Dev Anand's life in terms of his career as well as his personal life. *Ziddi* 's success catapulted him to the big league. He bought his first car (a Hillman Minx), established his own production company, rose to the super star status, had a failed love relationship with the most popular film-star of the time, the matchless beauty, Suraiya, and, came out of the trauma of the break-up, got into another relationship which culminated in his marriage to his gorgeous co-star, Kalpana Kartik aka Mona Singha. He also had a near fatal road accident in 1952 when he was driving from Malwaan to Mumbai after the filming of *Jaal* .

Dev Anand acted in four films in 1949 and in eight films in 1950. Such was his charm that all the big producers wanted to sign him for their films, and all the leading ladies wanted to act opposite him. In fact, they did. The credits of the movies of this period will show that all the successful heroines of the time like Suraiya, Kamini Kaushal, Madhubala, Nargis, Nimmi, Nalini Jaywant, Shyama, Nirupa Roy, Munnawar Sultana, Nigar Sultana, Ramola, and Rehana were his co-actors.

Dev Anand was smart and organized, he took full advantage of the fact that after the success of *Ziddi* , the winds were blowing his way. He had to make the right choices to seize the opportunity his destiny had given him. At this stage, it would not be out of place to quote the great Shakespeare.

*There is a tide in the affairs of men. Which, taken on the flood, leads on to fortune.*

Dev Anand took the post Ziddi tide on the flood, and the rest is history. His twelve movies were released in the next two years. Not only that he co-starred with the most popular heroines of the time, his movies had super-hit music scored by the best music directors of the time like Khem Chand Prakash, Sachin Dev Burman, Husnlal-Bhagatram, Anil Biswas, Ghulam Mohammed, C Ram Chandra, S Mohinder, Vasant Desai, and Sajjad Hussain. He worked in the films of the best production houses like Bombay Talkies, Filmistan, Chandulal Shah's Ranjit Studio, Famous Pictures, and M&T films.

After the success of *Vidya,* Dev Anand co-starred with Suraiya in *Nili* which was based on *Pygmalion.* Dev Anand played the role of a sculptor who turns an ordinary girl, played by Suraiya, into a princess. The movie, directed by RH Punatar, had soulful music scored by the musical genius S Mohinder. Suraiya's song *Barbad Meri Duniya Pal Bhar Me Ho Gayi* is popular even today. Dev also worked with Suraiya in Jagat pictures film *Shair* , known for its classical music composed by the legendary Ghulam Mohammed, and Suraiya's hit numbers like *Hamen Tum Bhul Baithe Ho* .

In 1950, Dev Anand worked with Madhubala in two movies, M&T Film's *Nirala* and Ranjit Studio's *Madhubala* . Interestingly, Madhubala played the role of a girl with a heart condition in the movie named *Madhubala* . The great actress Nargis was mostly paired with Raj Kapoor, but she also starred with Dev Anand in *Birha Ki Raat* and *Khel* . The movie *Birha Ki Raat* was directed by Jagirdar. The fans would recall that Jagirdar played the part of Bhola in *Guide* . The other Nargis-Dev Anand movie *Khel* was directed by SM Nawab.

Dev Anand made good use of his earnings from the above movies. In 1950, he made his own film company Navketan Films with his brother Chetan Anand as his partner. Only four years in the Bollywood, and he was already a producer! His own film company gave him the much-needed control over the script, the dialogues, the wardrobe, virtually everything that he needed to present himself as a unique film personality. His own production house gave him the right mechanism to present his talents. Had he been at the mercy of the other production houses, he would not have been able to project himself as the smart and stylish urban man with whom so many young boys of the post-independence India could identify themselves. Had the controls remained with the other production houses, they might have presented Dev with the Hobson's choice to have one or the

other totally misfit screen persona of a moonchwala (mustached) dhoti clad lathi wielding rural peasant, or a maudlin pessimistic poet. Dev Anand's success story is that he knew precisely what was his strength and what type of roles would suit him. His own production house could design the roles cut and dried for him. It also gave him the luxury of being choosy about the roles offered by the other producers, he would only do the parts he could fit in well. For example, after his phenomenal success in his home production *Baazi,* the roles in the outside movies like *Jaal, Munimji,* and *CID* were written to suit his personality, and he had just to be himself to turn these ventures into huge box office hits.

The first film of the company *Afsar* was based on the Russian Playwright Nikolai Gogol's play 'Inspector General.' The movie was directed by Chetan Anand, and the music was scored by the great Sachin Karta (SD Burman) who remained Navketan's choice of Music Director for the next twenty years or so. *Afsar* was an artistically made movie, but it did not fare well at the box-office. The theater like presentation of the scenes did not go well with the viewers.

Almost at the same time, Dev Anand had to face a much bigger disappointment, in his personal life. He could not get married to his sweetheart Suraiya, and he was left with a broken heart which took quite some time to heal.

As the readers know, Dev Anand was head over heels in love with Suraiya, the most beautiful and the most successful heroine of the time. The Dev Anand-Suraiya Romance, and its sad end, were the cause celebre among the film media from 1948 to 1951 .

When Dev Anand first met Suraiya, he was a struggling actor but Suraiya was a big star who was paid sixty-five thousand rupees per movie, the highest fee for any actor of that time. Dev Anand used to travel by train while Suraiya moved in her American Buick car. Dev Anand was smitten by her exquisite beauty and Suraiya liked Dev Anand for his Gregory Peck looks. Their romance blossomed on the movie sets, and soon Dev Anand became a frequent visitor to Suraiya's Krishna Mahal residence at Marine Drive. Dev Anand proposed marriage but Suraiya's domineering grandmother did not approve of the proposed union. Dev Anand bought a very expensive diamond ring from Zaveri Bazar and sent it to Suraiya through his photographer friend Diwecha, but the Grandma made Suraiya throw the ring in the Arabian Sea at the Marine Drive. It is difficult to say

what were her motives, but we have to make allowances for the fact that the grandparents of that era could not digest the idea of their grandchildren, particularly the female grandchildren, to be independent enough to select the life partner. Neither Suraiya, nor her mother, who was not against the proposed marriage, had the guts or wherewithal to defy the Grandma, whose decision prevailed. Ironically, Suraiya played the role of an independent minded girl who resists her parents to marry the hero played by Dev Anand in movies like *Vidya* and *Sanam* , but in the real life that could not happen.

Dev Anand was devastated. He described his feelings in his autobiography ,

"My heart sank, and my whole world shattered. There was no meaning to existence without her. I ended up crying on Chetan's shoulders, … who consoled me and said the life teaches its own lessons at every step, chapter by chapter."

(The Autobiography, page 106)

Dev Anand came out of the blues, and moved on. Undeterred by the box office failure of *Afsar,* he launched an ambitious project *Baazi,* which was to be produced by his company Navketan, under the direction of Guru Dutt instead of Chetan Anand. The story was written by Balraj Sahni, who had socialist leanings, but Guru Dutt's direction, ably assisted by Raj Khosla, was mainly influenced by the Hollywood noir movement. To some extent Balraj Sahni was also influenced by the Hollywood crime capers particularly the movies like *Gilda(1943)* but basically he wanted to emphasize the trials and tribulations of the have-nots of the society and give some important social messages. Guru Dutt, on the other hand, was more inclined to make a movie full of songs and dances so as to ensure its commercial success. The trivia has it that, during the making of *Baazi* , Guru Dutt had some serious differences with Balraj Sahni and Chetan Anand, but Guru Dutt prevailed because he had full confidence of his star friend, Dev Anand. Furthermore, Guru Dutt was no novice in the art of film making. Before directing *Baazi,* he had worked as assistant director in several films working with successful directors like AN Banerjee, Amiya Chakraborty, and most importantly, Gyan Mukherji from whom he learned the tricks of trade during the making of the 1950 super hit movie *Sangram* starring Ashok Kumar and Nalini Jaywant.

Sahir Ludhiyanvi, another leftist, got his first real break as a lyricist in *Baazi* , though he had written a song or two for *Afsar* . His lyrics were beautifully composed into timeless melodies by the great SD Burman. Sahir Ludhiyanvi was already an established poet, and the Music Directors had to make tunes for his lines instead of Sahir writing words to the tunes of the Music Directors. SD Burman had some issues about understanding the meaning of Urdu words, but his sense of melody was so strong that the Sachin-Sahir duo gave super hit songs in so many movies from 1951 to 1957. Unfortunately, because of a clash of egos, SD Burman and Sahir stopped working together after *Pyasa* .

The songs of the movie *Baazi* , particularly those filmed on Geeta Bali, like *tadbir se bigdi hui taqdeer banale* and *suno gazar kya gaye* became instant hits, and are popular even today. In *Baazi* Dev Anand plays the role of a small-time gambler, having some exceptional skills in playing cards and rolling the dice. He is hired by a club owner to play with the unsuspecting customers. The hero accepts the job because his sister is suffering from tuberculosis. The famous heroine of the time, Geeta Bali plays a club dancer who loves the hero and sacrifices her life for his sake. The movie introduced Mona Singha (screen name Kalpana Kartik), a beauty queen from Shimla, in the role of a doctor who treats the hero's sister, and wins his affections. The great comedian Badruddin Kazi also got his break in this movie, who in the subsequent films, was known as Johny Walker, a screen name which became his trade mark as he mostly played the role of an alcoholic.

The movie was a block buster box office success, it ranked only after Awara at the box office charts of 1951. Dev Anand, with his Gregory Peck looks, winning smile, beret caps, puffed hair, youthful swagger, and stylish dialogue delivery, became a super star. He developed a huge fan following particularly among the college going boys and girls The movie also defined what types of roles Dev Anand would play in future. The script writers crafted his screen persona as that of a handsome, smart but well-meaning character, residing in the underbelly of a metropolis , usually on the wrong side of law, but generous and lovable, and using his charm in romantic scenes with a beautiful heroine.

During the making of *Baazi* , Dev Anand developed friendship with his beautiful and talented co-actor Kalpana Kartik which turned into intimate relationship and culminated in their marriage in 1954. Kalpana Kartik

acted, only as Dev Anand's heroine, in six movies *Baazi, Aandhiyan, Humsafar, Taxi Driver, House Number 44,* and *Nau Do Gyarah,* after which she left acting in the movies to become a full-time housewife and mother.

Six more movies of Dev Anand were released in 1951: *Aaraam, Do Sitare, Nadaan, Sanam, Sazaa,* and *Stage* . In *Aaraam,* Madhubala was the central character, with Dev Anand, Prem Nath, and Talat Mehmood playing the male lead roles. Again, Madhubala was his heroine in M&T Films production *Nadaan* . In fifties, the pairing of Dev Anand and Madhubala was almost a guarantee to a significant footfall in the cinema theatres.

In *Sanam* , directed by Nandlal Jaswantlal, Dev Anand worked with Suraiya, Meena Kumari and Gope. The movie is remembered for the hit music of Husnlal Bhagatram, and Suraiya's songs like *Bedard Shikari Sun Baat Hamari* and *Hothon Pe Kisi Ka Naam Hai.* The movie *Do Sitare* was Dev Anand's last movie with Suraiya. This movie was directed by DD Kashyap who also directed Dev Anand in *Aaraam* and several years later in the hit film *Maya* .

Nimmi was mainly seen as Dilip Kumar's heroine but she also worked with Dev Anand in *Sazaa* ( *1951* ) *and Aandhiyan* ( *1952* ) . The movie *Sazaa* is known for the mise-en-scene of the director-cinematographer Fali Mistry, and the superhit music of SD Burman, particularly, the songs like *Tum Na Jaane Kis Jahan Me Kho Gaye, O Roop Nagar Ke Saudagar,* and *Ye Baat Koi Samjhaye Re.* The gorgeous Shyama (Khurshid Akhtar) was the second heroine in *Sazaa,* and she married the director Fali Mistry, who was also one of the all time great cinematographers. When Navketan switched to color films with *Guide* , they replaced their regular cinematographer V Ratra with Fali Mistry who also filmed *Jewel Thief, Johny Mera Naam* , *Prem Pujari, Hare Rama Hare Krishna* and many other movies of Dev Anand, with outstanding visual effect .

Coming to 1952, there were four movies of Dev Anand in that year.

*Jaal,* the second movie directed by Guru Dutt for Dev Anand, was produced by Film Arts. There are some trivia stories that Guru Dutt was the de facto producer, though the credits show TR Fatehchand as the producer. It was a superhit film which made it to the top honors of 1952 at the box office. *Jaal* was based on the Italian movie *Bitter Rice.* Dev Anand plays an almost villainous anti-hero Tony, a ruthless but charming smuggler operating at Goa border (Goa was under Portuguese control in 1952), who

uses the unsuspecting heroine, Geeta Bali, and other villagers of a fishing village, for his unlawful activities. Guru Dutt excelled as a director, Sahir Ludhiyanvi and Sachin Dev Burman gave super hit music, and the hit pair of Dev Anand and Geeta Bali was at their romantic best. The tune of the song *Ye Raat Ye Chandni Phir Kahan, Sunja Dil Ki Dastan* is popular even today.

On conclusion of a shooting schedule of *Jaal* at Malwaan (Maharashtra), Dev Anand was driving his Chevrolet car to Mumbai, with Geeta Bali and her sister accompanying him, when his car crashed into a roadside tree causing serious chest injuries to the star. He was taken to a Pune Hospital, by a passing Station Wagon, where he was operated upon and treated in a special ward for a fortnight or so.

Chetan Anand directed *Aandhiyan* for the home production house Navketan, which was liked by the critics, but the movie was a disappointment at the box office. In *Aandhiyan,* Dev Anand plays a lawyer who rescues a refugee girl played by Kalpana Kartik. The film highlighted the problems of refugees in the post partition India. Dev Anand and Kalpana Kartik played the lead roles, and they were supported by Nimmi, KN Singh and Johny Walker who also played significant roles. The movie was based on a topical subject but the viewers felt that the treatment of the theme was ponderous. The music of *Aandhiyan* was outstanding, though not very popular, as Chetan Anand used the talents of some of the greats in the field of classical music of the time. The lyrics of Pandit Narendra Sharma were composed by Ustaad Akbar Ali Khan, who was the music director, ably helped by Pandit Ravi Shankar (Sitar), Panna Lal Ghosh(Flute), and Ram Narayan (Sarangi). The movie had detailed court room scenes, and Dev Anand worked very hard to make these scenes look authentic, but the major part was edited out to shorten the film for the international film festivals. The movie did not make money but it gave Dev Anand his first opportunity to visit abroad, as the movie was an official entry to the Venice Film Festival.

The third movie of 1952, *Tamasha,* produced by Bombay Talkies, was directed by Phani Mazumdar; Ashok Kumar and Meena Kumari co-starred with Dev Anand in the movie. The fourth one *Zalzala,* based on Rabindra Nath Tagore's novel Char Adhyaya, was directed by the German Director Paul Zils for Art Film of India. Dev Anand acted with Geeta Bali and Kishore Sahu in this movie.

Four Dev Anand movies hit the screens in 1953. Out of these, Amiya Chakarborty's *Patita* was commercially successful and critically acclaimed. It had excellent music from Anil Biswas: its songs *Kisi Ne Apna Bana Ke Mujhko* and *Mitti Se Khelte Ho Bar Bar Kis Liye* by Lata Mangeshkar *,* and *Hai Sabse Madhur Geet* and *Pyar se Pukar Lo Jahan Ho Tum* by Talat Mehmood are still very popular. Amiya Chakarborty, who had directed Dilip Kumar in his debut film *Jwar Bhata* and then in the award winning *Daag,* did a marvelous job while he directed Dev Anand and Usha Kiron in *Patita* .

Khwaja Ahmed Abbas, who was Dev Anand's host during his struggle period, mainly worked with Raj Kapoor who liked his stories which were full of social propaganda. Khwaja also directed Dev Anand in Naya Sansar movie *Rahi* which was based on Mulk Raj Anand's novel *two leaves and a bud* . Dev Anand plays an ex-army man, turned into a ruthless tea garden manager, who falls in love with a tea garden worker played by Nalini Jaywant.

Navketan released its fourth movie *Humsafar* in 1953 . The film, starring Dev Anand, Kalpana Kartik, Smriti Biswas, and Chetan Anand, was directed by AN Banerji. The movie was about two young persons, of different temperaments, coming to Mumbai in search of employment. Chetan Anand plays the role of a sensitive writer, while Dev Anand plays the aggressive law breaker. Like in case of *Aandhiyan* , the music of *Humsafar* was composed by Ustaad Akbar Ali Khan. The movie did not perform well at the box office.

While Dev Anand was giving hit movies every year for other producers, his own production house Navketan was not doing so well after 1951. The gains of *Baazi* were wiped out by the failure of *Aandhiyan* and *Humsafar* . The viewers, who had thronged the cinema halls to see Dev Anand in *Baazi* and *Jaal,* were not interested in the roles played by him in *Aandhiyan* and *Humsafar.* Chetan Anand failed twice at the box office, in *Afsar,* and then in *Aandhiyan.*

In order to survive, Navketan had to come up with a commercially viable venture. An old friend came forth with the suggestion that Dev Anand should play a taxi driver in his next movie. The idea clicked with Anands, and they launched a quickie *Taxi Driver* on a shoe-string budget. Chetan Anand agreed to direct the film, but, as the trivia has it, he had to modify his usual style, and had to make a number of changes with an eye at the

box-office. This movie marks the formal entry of *Goldie* Vijay Anand to the Bollywood, as he gets the credit for the dialogues, and the joint credit for the story with his sister-in-law Uma Anand. The Movie was shot mainly in the streets of Mumbai with an Eclair Camera, imported from France, which was strapped to a car. The movie was completed in a very hectic schedule of thirty-five days, the crew moving around Mumbai streets in day time and dubbing in the evenings. Dev Anand excelled in the role of a taxi driver. Kalpana Kartik also acted well as she played a village girl who comes to Mumbai looking for a singing career. Another beauty queen from Shimla, Sheila Ramani was given a role similar to that played by Geeta Bali in *Baazi* . She looked very attractive in her low shoulder dresses, and performed very well in the club songs like *Dil Se Mila Ke Dil Pyar Kijiye.* As usual, the Sahir Ludhiyanvi- SD Burman combination did wonders. Talat Mehmood sang the superhit song *Jayen To Jayen Kahan,* while Kishore Kumar contributed to the movie's success with his chartbuster number *Chahe Koi Khus Ho Chahe Galiya Hazar De, Mast Ram Ban Ke Jindagi Ke Din Guzar De.*

And that is not all. To add icing to the cake, Dev Anand and Kalpana Kartik got secretly married in an interval between the shots. They applied to the Registrar of Marriages, who put a mandatory fifteen-day notice which interestingly escaped the attention of everybody. On conclusion of the fifteen-day notice period, Dev Anand and Kalpana Kartik just disappeared from the sets for a while as they got married in the Registrar Office with only two witnesses!

No prizes for guessing that the marriage of the two of the most prominent stars of the Bollywood firmament could not be kept a secret beyond a few hours. The cat was out of the bag when Kalpana Kartik refused, during filming of a scene, to take off the ring given to her by Dev Anand. The news got about and it became the story of the year.

Mr. P Castellino, President of the Mumbai Taxi Union, was the chief guest at the premiere of the film, *Taxi Driver* . The movie was a huge hit and it is regarded as one of the most successful films of Dev Anand's career.

It was also in 1954 that Phani Mazumdar directed Dev Anand, Ashok Kumar and Meena Kumari in Bombay Talkies Workers Cooperative Society Movie *Baadbaan* which did average business. The movie is mainly remembered for Hemant Kumar's song *kaise koi jiye, zehar hai zindagi* which also has a female version sung by Geeta Dutt. The third Dev Anand

movie in 1954 was Film Trust of India's *Ferry* which was directed by Hemen Gupta. In this movie, Geeta Bali played the female lead, and the music was composed by Hemant Kumar.

# Chapter Four

# 1955– 1965

# The Success Story Continues



In the period between 1955 and 1965 Dev Anand enjoyed uninterrupted success, both as a charming action hero and as a romantic star; gave several box office hits, and won his first Filmfare acting award. He worked with the top directors of the time and played lead roles opposite the most beautiful heroines of time like Kalpana Kartik, Meena Kumari, Nalini Jaywant, Usha Kiron, Nutan, Waheeda Rehman, Vyjayanthimala, Madhubala, Mala Sinha, Asha Parekh, Sadhana, Nanda, Saira Bano, Suchitra Sen and Sharda, among others.

As far as the box office performance is concerned, Dev Anand never looked back after *Baazi* . Some of his movies were number one at the box office, and, from 1951 to 1963, at least one of his movies was in top five or top ten every year. The examples are *Baazi* (1951), *Jaal* (1952), *Patita* (1953), *Taxi Driver* (1954), *Munimji* (1955), *CID* (1956), *Paying Guest* and *Nau Do Gyarah* (1957), *Kala Pani* (1958), *Love Marriage* (1959), *Kala Bazaar* (1960), *Jab Pyar Kisi Se Hota Hai* and *Hum Dono* (1961), *Asli Naqli* (1962), and *Tere Ghar Ke Samne* (1963). The sequence was broken only in 1964 when *Sharabi* , the only film of Dev Anand released that year, was only a modest success.

In the period 1955–1964, his home production Navketan made six films. Five of the six movies, *Nau Do Gyarah, Kala Pani, Kala Bazaar, Hum Dono, and Tere Ghar Ke Samne* were highly successful, while *Funtoosh* was just average. One of the most important developments of this period, in respect of Navketan, was that Chetan Anand and Dev Anand decided to split after *Funtoosh* .

In 1955, five Dev Anand movies were released, including the Filmistan blockbuster *Munimji* .

Phani Mazumdar directed Dev Anand for the last time in *Farar,* and Raj Khosla made his directorial debut with *Milaap* . Geeta Bali was Dev Anand's heroine in both *Farar* and *Milaap* . The Company's Art Director MK Burman directed Navketan's *House Number 44* with just above average box office performance, in spite of some great tunes by SD Burman like Hemant Kumar number *Teri Duniya Me Jeene Se To Behtar Hai Ki Mar Jayen.*

The release of the year, however, was the Gemini Film *Insaniyat,* the first multi starrer of its kind; Dev Anand co-starred with Dilip Kumar in this movie directed by SS Vasan. It was a costume drama in which a cruel ruler Jangoora (Jayant) asks his Senapati (played by Dev Anand) to attack a village, but the Senapati (Army Chief) joins the villagers against the ruler as he has a change of heart after listening to the heroine Bina Rai's speech. Dilip Kumar plays a rebel who motivates the villagers to revolt against the ruler. There is a love triangle of sorts as Mangal (Dilip Kumar) has one sided love for the heroine Durga (Bina Rai) who loves and marries the Senapati (Dev Anand). The viewers also enjoyed the gimmicks of a Chimpanzee called Zippie who was one of the attractions of the movie. The movie was only a semi-hit in spite of the big budget and the presence of the mega stars. The trivia has it that Dev Anand did not like the costumes given to him by the production, and he assiduously avoided costume dramas thereafter.

Nasir Hussain (screen play) and Subodh Mukerji(direction) teamed effectively for Filmistan's *Munimji* (Dev Anand, Nalini Jaywant, Amita, Pran, and Nirupa Roy) which turned out to be a huge hit. Nirupa Roy, who played Dev Anand's mother in the movie though she was eight years younger than him, got the Filmfare Award for the best supporting actress. As always, SD Burman's music was superhit, particularly the Kishore Kumar number *Jeevan Ke Safar Me Rahi.*

1956 proved to be very lucky for Dev Anand. Son Suneil Anand was born when Dev Anand and Kalpana Kartik were in Switzerland for filming of *Paying Guest* , and Dev's film *CID* topped the box office charts.

Going back to 1946, when Dev Anand and Guru Dutt were in Pune, they had promised to help each other, Dev Anand would make Guru Dutt his

director, and Guru Dutt would make Dev Anand his hero. Dev Anand had fulfilled his Pune promise in 1951 by making Guru Dutt the Director of the Navketan film *Baazi* . Now it was Guru Dutt's turn, who cast Dev Anand as the male lead in his production *CID* which was directed by Raj Khosla, Dev Anand's coffee house friend from the Flora Fountain Censorship Office days. Dev Anand had made Raj Khosla Guru Dutt's assistant in *Baazi.* Then the producers at Film Arts gave a chance to Raj Khosla to direct Dev Anand and Geeta Bali in *Milaap* in1955.

With *CID* in 1956, Raj Khosla established himself as a top director, though Guru Dutt's stamp is visible throughout the movie. If *Baazi* was thirty percent influenced by the Hollywood Noir movement, one can say that *CID* was ninety percent influenced by the Noir movement. Though the female lead was played by Shakila, the debutant Waheeda Rehman had a meatier role as the femme fatale. The formula of two heroines in a movie worked almost every time for Dev Anand as is proved by the success of *Baazi, Taxi Driver, CID, Kala Pani, Hum Dono, Jewel Thief, Hare Ram Hare Krishna, Banarasi Babu, and Heera Panna* ; but there are some exceptions like *Tere Mere Sapne* and *Joshila* .

In case of *CID* , the catchy tunes of the great OP Nayyar also played a big role in the success of the movie with the extremely popular numbers like *Leke Pehla Pehla Pyar, Aankhon Hi Aankhon Me Ishaara Ho Gaya, and Kahin Pe Nigahe Kahin Pe Nishana* .

HS Rawail directed Dev Anand and Geeta Bali for *Pocketmaar* with above average box office results. Navketan's *Funtoosh,* though acclaimed critically *,* failed to make the grade at the box office. After this movie, Chetan Anand left Navketan to make his own production company. The film historians believe there were serious differences between Chetan Anand and Dev Anand about what kind of movies should be made by Navketan. Chetan Anand preferred the intellectual, high culture approach but Dev Anand required the mass entertainers because he did not want the box office failures to jeopardize his star image. Unfortunately, Chetan Anand failed at box office in *Afsar, Aandhiyan, and Funtoosh;* his only commercial success was *Taxi Driver* which was filmed on Vijay Anand's script. As it turned out, Vijay Anand proved to be a very successful director for Navketan, and also for the other productions. In fact, not a single film of Vijay Anand flopped from 1957 to 1970.

After *Taxi Driver* , Chetan Anand had his first taste of box office success with *Haqeeqat* (1964) and his winning streak continued till *Kudrat* (1980), with the exception of *Aakhiri Khat* , which was critically acclaimed but didn't bring in much money at the box office, and *Saheb Bahadur* , which was a poor remake of *Afsar* . In the post Haqeeqat period, Chetan Anand's movies like *Heer Ranjha, Hanste Jakhm, Hindustan Ki Kasam, Janeman* and *Kudrat* were box office hits. The lyrics of Kaifi Aazmi, the music of Madan Mohan, and the cinematography of Jal Mistry also played a big role in making the genius of Chetan Anand viable at the box office. Nevertheless, Chetan Anand never stopped trying out new ideas. His movie *Heer Ranjha* has the unique distinction of having all its lines in the verse .

Coming to 1957, four Dev Anand movies were released in that year. Shankar Mukherji directed Dev Anand and Nutan in *Baarish* for Alankar Chitra, while Raj Rishi directed Dev Anand and Usha Kiron in *Dushman* for Quatra Art Productions. Both the movies did average business at the box office.

The Nasir Hussain- Subodh Mukerji team delivered once again for Filmistan with the super hit Dev Anand- Nutan starrer *Paying Guest* which was filmed at the beautiful locations of Switzerland. The great Sachin Dev Burman, this time teaming with Majrooh Sultanpuri instead of Sahir Ludhiyanvi for lyrics, came up with the winning music score. The movie's songs *Mana Janab Ne Pukara Nahi, Chhod Do Aanchal, Oh Nigahen Mastana, and Chand Phir Nikla* are hummed even today.

The story of 1957, however, is Vijay Anand's entry to the Bollywood as a director. His first movie, *Nau Do Gyarah* , a road film starring Dev Anand and Kalpana Kartik, was a big hit. Vijay Anand won accolades for his stylish song picturization, effortless narration, and a great climax. The youngest of Anand siblings, who was only twenty-three years old in 1957, turned out to be a great asset for Navketan and the Film Industry.

The year 1958 saw three Dev Anand Movies, two of which were directed by Raj Khosla. The third movie *Amardeep* was directed by T Prakash Rao for Shivaji Productions. Dev Anand starred with Vyjayanthimala, Padmini, and Ragini in this movie based on the Hollywood film *the random harvest* . The movie is remembered for C Ramchandra's catchy numbers like *Dekh Hame Awaaj Na Dena Oh Bedard Jamane* . This was first of the three Dev Anand-Vyjayanthimala movies, the second one being the 1967 blockbuster *Jewel Thief* , and the third one being the 1968 hit film *Duniya* .

After the phenomenal success of *CID* , the director Raj Khosla worked again with the superhit pair of Dev Anand and Waheeda Rehman in Chandra Production's *Solvaa Saal* which is based on the events of a single night. Dev Anand, playing a news reporter looking for a story, comes across Waheeda Rehman who has eloped with her lover, but the lover ditches her and also makes off with her pearl necklace. Dev Anand helps the heroine recover her necklace and safely escorts her home before the end of the night. The movie has lovely melodies from SD Burman, the notable among them being Hemant Kumar's *Hai Apna Dil to Awara* , Mohammad Rafi's *Yehi To Hai Woh* , and Asha Bhonsle's *Ye Bhi Koi Ruthne Ke Din Hai Diwane.*

An interesting bit of information associated with *Solva Saal* is that Waheeda Rehman got into an argument with Raj Khosla about what to wear in the Dhobi Ghat scene after she is rescued by the hero from a suicide drowning attempt. Waheeda Rehman stopped working with Raj Khosla after *Solva Saal* and that was the main reason why the task of directing the Hindi version of *Guide* could not be assigned to Raj Khosla. However, Waheeda put an end to her differences with Raj Khosla in 1984 when she agreed to act in the movie *Sunny* which was directed by Raj Khosla .

(Conversations with Waheeda Rehman, Nasreen Munni Kabir, 2014, pages 112–113)

Navketan released its eighth movie *Kala Pani* in 1958. The movie, based on AJ Cronin's novel *Beyond This Place* , and directed by Raj Khosla, won Dev Anand his first Filmfare acting award. Madhubala and Nalini Jaywant played the female leads, and the latter won the Filmfare Award for the best supporting actress. The myth that Dev Anand was forbidden to wear black clothes, emanated from this movie. The hero in this movie always wore black clothes to protest the sentence of life imprisonment (Kala Pani) of his father for an offence he did not commit. The rumor has it that Dev Anand looked so handsome in black clothes that the young girls swooned out of control after seeing him, and the Court had to issue an injunction asking him not to appear in public in black clothes. It was only a rumor, Dev Anand himself denied the existence of any such injunction order. (The Autobiography, page 160)

The movie *Kala Pani* was a huge commercial success. Dev Anand, Nalini Jaywant, and Madhubala played their parts well, and SD Burman scored memorable songs like, *Nazar Laagi Raja Tore Bangle Par, Hum Bekhudi*

*Men Tumko Pukare Chale Gaye* and *Accha Ji Mein Hari* . An interesting titbit associated with the movie is the visit of the Indonesian President Sukarno to the sets to watch the shooting of the song *Hum Bekhudi Men* .

1959 was a lucky year for Dev Anand and Kalpana Kartik as their daughter Devina was born in that year. Also, Subodh Mukherjee produced and directed the hit movie *Love Marriage* starring Dev Anand and Mala Sinha. The movie is remembered for some great numbers of Shankar Jaikishan like *Dhire Dhire Chal Chand Gagan Me, Love Marriage Kar Laye, and Tin Knaster Peet Peet Kar.*

1960 saw the release of six Dev Anand movies. Raj Khosla directed Dev Anand for the fifth time in the critically acclaimed *Bambai Ka Babu* , and Shankar Mukherji directed him, for the second time, in *Sarhad.* The beauty queen of the Bangla Cinema, Suchitra Sen, played the female lead in both the films. Dev Anand paired with Madhubala in Shakti Samant's *Jaali Note* , and with Nutan in MK Burman's *Manzil* . Navketan's ninth release *Kala Bazaar* had Dev Anand playing a character who sells cinema tickets in black.

Dev Anand also featured in the movie *Ek Ke Bad Ek,* with Sharda as his female lead. This movie focused on social message, particularly, it advocated the small family norms .

*Bambai Ka Babu* was based on a very bold and complex theme. The hero impersonates as heroine's long-lost brother whom he had accidentally killed. Though the heroine comes to know in the end that the hero is not her brother, they cannot unite because the heroine's parents and the entire village think that they are siblings, which makes it a hopeless climax. The main attraction of the movie was the superb music from SD Burman with songs like *Chal Ri Sajani Ab Kya Soche, Diwana Mastana Hua Dil,* and *Sathi Na Koi Manzil* .

*Jaali Note* was a suspense thriller, from Shakti Samant, which had an ordinary run at the box-office. OP Nayyar's music was bit of a letdown particularly when you compare it with his earlier Dev Anand film *CID* .

MK Burman's romantic musical *Manzil* did very well at the box office mainly helped by SD Burman's melodious score and the romantic pairing of Dev Anand and Nutan. The film's number *Chupke Se Mile Pyase Pyase Kuchh Hum Kuchh Tum* retains its popularity even after fifty-five years of the release.

Vijay Anand directed his second movie, the superhit *Kala Bazaar* , with Dev Anand and Waheeda Rehman in the lead roles. The film contains real scenes from the premiere of the great film *Mother India* . Dev Anand planted his camera crew in the crowds outside the Metro Cinema, disguised himself in his hat and high collar, and actually tried to sell tickets in black at the premiere show making it one of the most authentic shots of the Film History. The film is also known for the memorable tunes of SD Burman, on Shailendra's lyrics, like *Khoya Khoya Chand, RimJhim Ke Tarane Lekar Aayi Barsat, and Apni To Har Aah Ik Toofan Hai* .

Two superhit films of Dev Anand, *Hum Dono* and *Jab Pyar Kisi Se Hota Hai* were released in1961. DD Kashyap's *Maya* , with Mala Sinha as female lead, was also released this year with good box office collections. *Maya* is mainly remembered for Salil Choudhary's hit music, and for the songs like *Tasveer Teri Dil Mein, Ja Re Ja Re Ud Ja Re Panchhi, Koi Sone Ke Dil Wala, and Aie Dil Kahan Teri Manzil* . The fourth movie of 1961, HS Rawail's *Roop Ki Rani Choron Ka Raja* , failed at the box office.

Nasir Hussain had worked earlier with Dev Anand as the Filmistan story writer for the hit movies *Munimji and Paying Guest* . When he became an independent producer, he directed Dev Anand and Asha Parekh in the super hit film *Jab Pyar Kisi Se Hota Hai.* The movie is remembered for the on-screen chemistry of its romantic stars, and its superhit music. Shankar Jaikishan, the most successful music director duo of the sixties, who were in their element in this movie, scored some of the all-time chart toppers like *Sau Saal Pehle Mujhe Tumse Pyar Tha, Jiya Ho- Jiya Ho Kuchh Bol Do, Ye Aankhe Oof Yumman, and Teri Zulfon Se Judai To Nahi Mangi Thi* .

*Hum Dono* is regarded as the number two film of Navketan, *Guide* being the number one. The credits show Amarjeet as the director, but it is generally believed that the film was ghost directed by Vijay Anand, who also wrote the script. Dev Anand did double role (of an army major and an army captain) with Sadhana and Nanda as his leading ladies. The music of the movie was extremely popular with numbers like *Main Jindagi Ka Sath Nibhata Chala Gaya, Abhi Na Jao Chhod Kar, Kabhi Khud Pe Kabhi Halaat Pe,* and *Allah Tero Naam* .

The music of *Hum Dono* was scored by Jaidev instead of SD Burman, which made it possible for Navketan to use the lyrics of Sahir Ludhiyanvi. The fans know that SD Burman and Sahir Ludhiyanavi constituted a formidable team and gave several musical hits for Navketan and other

producers from 1951 to 1957, but the two greats developed some differences after Guru Dutt's *Pyasa* , and Navketan had to look for other song writers after *Funtoosh* . Majrooh Sultanpuri composed lyrics for *Nau Do Gyarah* and *Kala Pani* , while Shailendra was commissioned for *Kala Bazaar* .

Interestingly, Navketan used Sahir-Jaidev combination only for *Hum Dono* . They reverted to SD Burman, and then RD Burman, from *Tere Ghar Ke Samne* onwards. As far as the lyricists are concerned, Hasarat Jaipuri wrote the songs for *Tere Ghar Ke Samne* while Shailendra's lyrics were used for *Guide* . Majrooh came again for *Jewel Thief* , but one song *Rula Ke Gaya Sapna Mera* was written by Shailendra. Then it was Neeraj for *Tere Mere Sapne and Prem Pujari* ; thereafter, there was Anand Baxi followed by Amit Khanna. Though Sahir Ludhiyanvi did not work with SD Burman, after *Pyasa* , he worked with RD Burman in *Joshila* (A Trimurti Film).

Two Dev Anand films were released in 1962. Shankar Mukherji's *Baat Ek Raat Ki* , starring Dev Anand and Waheeda Rehman, was an average film; but its music, scored by S D Burman, was very popular, particularly Hemant Kumar's song *Na Tum Hame Jaano, Na Hum Tumhe Jane.*

The great filmmaker Hrishikesh Mukherji directed Dev Anand, Sadhana, and Moti Lal in the super hit movie *Asli Naqli* , which made it to the top five box office earners of the year. As usual, Shankar Jaikishan composed hit music, particularly the songs *Tera Mera Pyar Amar, Tujhe Jeevan Ki Dor Se,* and *Chheda Mere Dil Ne Tarana Koi Pyar Ka* .

1963 saw the release of two Dev Anand movies. *Kinare Kinare* was below average but *Tere Ghar Ke Samne* joined the hit parade.

Chetan Anand directed Dev Anand after eight years, *Funtoosh* being the previous movie, in Nyaya Sharma's production- *Kinare Kinare.* Chetan Anand also acted in this film, in a significant role. The movie *Kinare Kinare* did not work at the box office. Even the presence of the tragedy queen Meena Kumari in the female lead could not do much to raise the prospects of the movie. The best part was that Jaidev scored some good numbers like Mukesh's *Jab Ghame Dil Satata Hai To Hans Leta Hoon Main* and Talat Mehmood's *Dekh Li Teri Khudai Bus Mera Dil Bhar Gaya* .

Vijay Anand excelled once again in *Tere Ghar Ke Samne* , which was a light Romcom starring Dev Anand and Nutan. SD Burman scored memorable numbers which were filmed with a lot of imagination and style

by Vijay Anand, for example, *Dil Ka Bhanwar Kare Pukar* (filmed inside Qutub Minar) and *Tere Ghar Ke Samne Ek Ghar Banaunga* (Nutan, shown inside a glass of whiskey, flinches when an ice cube is added).

*Sharabi* was the only film of Dev Anand released in 1964. The movie, directed by Raj Rishi, and with Madhubala as the female lead, failed to make waves at the box office. However, the fans would recall the popular Mohammad Rafi songs, composed by the great Madan Mohan, like *Sawan Ke Mahine Me, Jab Aag Si Seene Me, Lagti Hai To Pee Leta Hoon, Do Chaar Ghadi Ji Leta Hoon* and *Kabhi Na Kabhi, Kahin Na Kahin, Koi Na Koi To Aayega.*

Out of the two Dev Anand movies of 1965, *Guide* is discussed in detail in the next chapter. The other movie was *Teen Deviyaan* in which Dev Anand acted with three Bollywood beauties- Nanda, Kalpana, and Simmi Grewal. SD Burman composed the lyrics of Majrooh Sultanpuri into timeless melodies like *Khwab Ho Tum Ya Koi Haqeeqat, Aise To Na Dekho, Kabhi Bekhayal Hokar, and Yaar Meri Tum Bhi Ho Gazab.* There are stories that Dev Anand ghost directed this movie for which the official credit goes to Amarjeet. There were similar stories about Vijay Anand ghost directing *Hum Dono* . While *Hum Dono* was produced by Navketan, *Teen Deviyaan* was produced by the Nalanda Arts, a company owned by Amarjeet. We will never know the extent of ghost direction in these movies, but as Amarjeet was a close family friend of Anands, it was all between the friends.

# Chapter Five

# Guide, One of the Best Movies Ever Made

The idea to make this movie first came to Dev Anand in 1962 at the Berlin Film Festival where his movie *Hum Dono* was the official entry. In a party hosted by the Navketan Films for the international film celebrities, Dev Anand met the Danish- American film director Tad Danielewski who on an earlier occasion had discussed with him about a project to make an American movie based on a book written by an Indian author. Tad Danielewski represented an American film company which he co-owned with the Noble Prize-winning Author Pearl Buck.

Somebody told Dev Anand about the Sahitya Academy Award winning novel *The Guide* by RK Narayan. Dev Anand read the book in a single sitting and liked it very much as he thought it would be rather challenging to portray the character of Raju the Guide. He tried to contact the author RK Narayan.

RK Narayan wrote *the guide* in 1956 when he was in Berkeley on a travel grant from the Rockefeller Foundation. Narayan thought that someone suffering enforced sainthood would make a good subject for his next novel and he got the idea about the setting of the novel from the situation when a severe drought in Mysore had dried up Krishnaraja Sagar reservoir and the Municipal Authorities organized a prayer for rains involving Brahmins fasting and standing knee deep in water in the Kaveri basin.

Narayan discussed the story outline with his mentor Graham Greene who suggested that the hero should die in the end. In Berkeley, Narayan stayed in a hotel for three months to pen the novel of about eighty thousand words. The novel was published the next year, it was a huge success and it won the Sahitya Academy Award for the year 1960.

It is a story of Raju, a tourist guide of Malgudi, who meets Rosy, a dancer, who is already married to Marco, an ageing archaeologist. Marco is interested only in his research about the caves, he completely ignores his

wife, and is dead against her plans to be a dancer. Raju encourages Rosy to take up dancing, and when she is separated from her husband, keeps her in his house against his mother's wishes. Raju helps Rosy to practice her steps, and creates opportunities for her to become a famous dancer. In an attempt to keep Marco away from Rosy, Raju gets mixed up in a case of forgery, and he is sentenced with two years imprisonment. After coming out of Jail, Raju wanders away to a village where he is mistaken as a saint, and is forced into a situation when he had to fast for twelve days to pray for rains.

As Dev Anand liked the story, he contacted RK Narayan to buy the rights of his novel for the film. RK Narayan writes in his memoire 'My Days' that Dev Anand came to his place in Mysore in September 1964.

'Dev Anand took out his cheque book, unscrewed the cap of his pen, and poised it over a cheque, waiting for me to pronounce my price for *The Guide* . He would draw any figure I might specify. I waved off his offer, held back his hand from inscribing more than a modestly reckonable advance against a small percentage on the future profits of the film.'

[My Days, Autobioraphy, RK Narayan, 2006, pages 193–194]

Tad Danielewski and Pearl Buck liked the idea of making a movie based on RK Narayan's novel as the author had already acquired international fame as a writer of Indian Literature in English. It was decided to make the movie simultaneously in two languages, the English version to be directed by Tad Danielewski, and the Hindi one by Chetan Anand. However, because of the difference in opinion between Danielewski and Chetan Anand, it was decided to shoot the English version first. When the time came to film the Hindi version, Chetan Anand quit as he had to shoot his own film *Haqeeqat* . Since Waheeda Rehman had stopped working with Raj Khosla, he was no longer a feasible option to direct the Hindi version.

That made a 31-year-old Vijay Anand replace his much senior brother Chetan Anand as the director of the Hindi version of *the guide* . Dev Anand wrote the following lines in his book 'Romancing with Life. '

'The passage of time proved that it was the right decision. Later, while *Haqeeqat* was justly acclaimed, *Guide* became a milestone for Goldie and took him to the zenith of fame.'

(The autobiography, page 188)

The English version did not fare well. It seems that the production house just wanted to make an American film on an Indian story, and nothing

more. According to the credits of the English version, the screen play is jointly attributed to the director Tad Danielwski and the noble prize-winning author Pearl Buck. But it is apparent that, as far as Pearl Buck is concerned, only her name was used. RK Narayan quotes an incident in 'My Days' when he was invited to a party at the banquet hall of the Government House, Mumbai hosted by the then Governor of Maharashtra to honor Lord Mountbatten, who was on a visit to India. The occasion was used by the producers of the movie to try to persuade Lord Mountbatten to persuade Queen Elizabeth to grace the world premiere of *The Guide* at London. Lord Mountbatten suddenly asked 'What's the story of *The Guide* ?'

According to Narayan, Pearl Buck began to narrate the story but she could not proceed very far with it.

[My Days, Autobioraphy, RK Narayan,2006, pages 194–96]

The legendary actor-writer-filmmaker Kishore Sahu, who played Marco in both the versions of *The Guide,* has words of praise for Pearl Buck in his book ' MERI AATMAKATHA.' He writes that Pearl was around seventy (when *the guide* was filmed) but looked sixty, she was calm and graceful, very punctual, and unassuming, and she was more like an international citizen than an American.

[MERI AATMAKATHA Autobiography, Kishore Sahu, 2017, pages 372–73]

Kishore Sahu, however, did not like the director Tad Danielewski. Sahu wrote words to the effect that Tad Danielewski was smart and intelligent, but he was a mediocre film director. He was not among the well-known directors of the Hollywood. Those who saw Danielewski directing *The Guide,* got the impression that all that glitters is not gold.

[MERI AATMAKATHA Autobiography, Kishore Sahu, 2017, page 374]

An interesting fact about the movie is that the English version was passed by the censor board at the behest of Mrs. Indira Gandhi who was the then Union Minister for Information and Broadcasting. She herself saw the movie before the censors passed it.

Vijay Anand did not like the script of the English version. He rewrote the script, for the Hindi version, to suit the story to the Indian sensibilities. Since the English version of the movie is not available, it is not possible to compare the two versions, but if one compares the novel *the guide* to the

Hindi version of the movie, one will notice some fundamental changes that Vijay Anand made .

In the novel, Marco rents a hotel room in Malgudi, as also a suite in the Peak House near the caves. Marco stays in the Peak House all the time, as he wants to be as close to the caves as is possible, while Rosy keeps shuttling between the Peak House and the Hotel Room of Malgudi and Raju escorts her with Marco's permission. In the movie, Rosy stays in the Udaipur hotel and visits the caves occasionally.

It is apparent from the following lines of the novel that the main cause of the quarrels between the husband and wife is that Marco is not discharging his conjugal obligations, and Raju takes advantage of the situation.

Raju: Every night you generally sit up and quarrel. Do you?

Rosy: When we are alone and start talking, we argue and quarrel over everything. We don't agree on most matters, and then he leaves me alone and comes back and we are alright, that's all.

Raju: Until it is night again.

Rosy: Yes, yes.

Raju: It is unthinkable that anyone should find it possible to quarrel or argue with you. Being with you is such a bliss.

On another occasion, Rosy tells Raju about Marco.

"He sits up the whole night writing, and……."

As the novel progresses, Raju and Rosy get into an illicit physical relationship, at Raju's initiative, and Rosy feels guilty about it. The following passage from the novel is relevant .

Raju (to himself): I found it difficult to understand the girl. She was losing the easy and free manner of her former days. She allowed me to make love to her, of course, but she was beginning to show excessive consideration for her husband on the hill. In the midst of my caresses, she would suddenly free herself and say, "Tell Gaffur to bring the car. I want to go and see him."

Raju (to himself): But I knew that she would have to spend only a few hours with him to come downhill raging against him.

In the Hindi version of the movie, Vijay Anand made the hero maintain very strict boundaries. Raju only encourages Rosy to take up dancing, he does not seduce her at all. Raju is in love with Rosy and wants her to pursue her ambition to be a dancer, but he does not even think of physical intimacy with her until she decides to leave her husband. The following line of the

movie is relevant, when Raju makes a commitment to Rosy, after she has left her husband.

*Kal Tak Ye Sochna Bhi Paap Tha, Par Aaj Aur Baat Hai.*

Meaning- Till yesterday, even thinking about it was a sin, but things have changed now (because you have left him).

RK Narayan's portrayal of Raju's behavior is realistic, it is based on how a common tourist guide of his fictional town Malgudi would behave in a situation when he meets a young and beautiful girl, who is full of life, has a suppressed ambition to become a dancer, but is completely ignored by her husband, even in bed. Vijay Anand, on the other hand, had to portray Raju as a larger than life Hindi film hero who would not touch another man's wife until she was separated from him. Even that was a very bold move in 1965 when a Hindi film hero would rather die than touch another man's ex-wife.

Rosy's separation from her husband has also been dealt with differently in the novel and the Hindi version of the movie.

In the novel, Rosy feels guilty that she has cheated on her husband. Rosy has sexual encounters with Raju when they are in the Malgudi hotel, but she frequently goes back to the Peak House to live with her husband, Marco. During one of such visits, Rosy unwittingly spills the beans, tells her husband Marco about her affair with Raju. Marco, though an unconcerned husband- who does not mind Raju accompanying Rosy during her trips to Malgudi and other places, feels that the limits have been crossed, gets infuriated and dumps Rosy, on knowing that she has been unfaithful to him. Rosy wants to accompany Marco when he leaves Malgudi for Chennai, but Marco leaves her at the Malgudi station, and Rosy has no option but to take shelter in Raju's house.

In the Hindi version of the movie, Marco is so heartless that he is not at all moved by Rosy's suicide attempts. Raju saves Rosy's life twice but does not show any romantic interest in her till she leaves her husband. He only motivates her to pursue her dancing career. Rosy slaps her husband and leaves him after she has seen him fooling around with a call girl. Vijay Anand has portrayed Marco as a nasty and selfish husband who ignores his wife, but who indulges in casual sex (at least foot massage as shown in the movie) with a call girl arranged by Joseph, the house keeper of the Peak House. Interestingly, RK Narayan in his novel has portrayed Joseph as a

stern and upright house keeper who does not like the tourists who ask him to arrange call girls.

Marco, of the novel, is a serious minded, almost respectable gentleman, with some behavioral abnormalities; one who ignores his wife, and one who is not able to or is not inclined to discharge his conjugal duties. The reader of the novel is exposed to the villainy of Marco for the first time when he files a criminal case of forgery against Raju. RK Narayan, in the following lines, has beautifully captured the frustration of the protagonist Raju on being trapped in a criminal case by Marco.

" *I was fiendishly trapped by a half forgotten man like Marco- an apparent gazer at the caves, but actually venomous and vindictive, like the cobra lying in wait for its victim* ."

Vijay Anand's portrayal of Marco is such that the viewer hates him right from his first appearance. The credit also goes to the actor Kishore Sahu for a very convincing performance in a negative role. Any other actor might have messed it up .

The above subtle changes in the storyline by Vijay Anand elevated the characters of Raju and Rosy to a higher level, but that of Marco was brought down to a lower level. However, the most important thing is that Vijay Anand did not change the basic character of the heroine Rosy which is about breaking the shackles of conventions and traditions to leave her husband to enjoy freedom from bondage and to become a very successful dancer. In the Hindi movies of sixties, it was extremely bold and unusual for a heroine to leave her husband and to make a life of her own; in that context, *Guide* can be regarded as the first big movie, of its kind, about feminism.

There are some write-ups about the end of the Hindi version of the film being drastically different from that in the novel. A close observation reveals that the end in the movie is not much different from that in the novel, except that Vijay Anand has added a lot of spiritual content to the climax with the lines like *Na Sukh Hai, Na Dukh Hai, Sirf Main Hoon.* Also, Goldie significantly increased the dramatic content to make it a grand climax which made the film a rich viewing experience.

The protagonist, Raju, in the novel, stands in the river basin every morning for two hours during the period when he fasts. On the eleventh

day, he is too weak to stand on his own and is supported by Velan and another. The last lines of the novel are as follows.

Raju: Velan (Bhola in Hindi movie), it is raining in the hills. I can feel it coming under my feet, and up my legs. ”

Then Raju sagged down implying that he died.

In the Hindi movie, Raju does not stand in the river basin. He remains within the four walls of the temple where thousands of devotees have gathered just to have a glimpse of the fasting saint. Raju says the following line before he dies.

“ *Dur Kahin Pahadi Par Barsaat Hui . Shareer bheeg raha Hai* .”

There is no Barsaat (rains) in the novel because RK Narayan did not believe in superstitions. In the movie, Vijay Anand has shown heavy rainfall in the end depicting that Raju’s sacrifice did not go waste. It was also in keeping with the faith of the millions of viewers who believe in such miracles.

To sum it up, *the guide* is a great story by RK Narayan, turned into a greater film by Vijay Anand.

RK Narayan had some reservations about the adaptation of his novel to film. Mainly, the location was moved from the places around Mysore, which constituted RK Narayan’s fictional town of Malgudi, to Udaipur. In RK Narayan’s words, the location shown in the movie was as remote from Malgudi as perhaps Iceland. The following lines in ‘My Days’ reflect the anguish of RK Narayan.

“By abolishing Malgudi, they had discarded my own values in milieu and human characteristics. My characters were simple enough to lend themselves for observation: they had definite outlines- not blurred by urban speed, size, and tempo. ”

[My Days, Autobioraphy, RK Narayan,2006, page197]

While the above remarks are important, one has to see them in the light of the requirements of commercial cinema. Vijay Anand had to design the characters of the movie to suit the profiles of Dev Anand and Waheeda Rehman, and all agree that he did a wonderful job of it without compromising the integrity of the story.

Navketan did not leave any stone unturned to ensure the success of the movie. Fali Mistry, who had directed Dev Anand in *Sazaa* , replaced the Navketan regular V Ratra as the cinematographer for *Guide* . The film

historians agree that the team of Vijay Anand and Fali Mistry accounts for the outstanding visuals of the film. A substantial amount of the budget was spent on hiring the dance directors Sohan Lal-Heera Lal, and the costume designer Bhanu Athaiya, as also on hiring the expensive character actors like Kishore Sahu, Leela Chitnis, Anwar Hussain, Ulhas, and Jagirdar. The producers also accommodated the permanent Navketan fixtures like Krishna Dhawan and Rashid Khan in small but significant roles.

The trivia has it that Hasarat Jaipuri was hired to write the songs but he had to be changed as he had some misunderstanding with the Anands about changing some of the lines of his lyrics. Shailendra replaced Hasarat Jaipuri, but he charged an exorbitant fee for his lyrics. However, Shailendra was worth his weight in gold as he wrote eight outstanding songs which were composed into beautiful melodies by Sachin Dev Burman who unfortunately failed to get the Filmfare Best Music Award, which went to Shankar Jaikishan for *Suraj* . That was a huge disappointment as almost everyone else associated with the movie got the awards.

There are some stories about the movie not doing good business initially. Dev Anand has also written that there were some problems in finding distributors at the initial stage. However, with passage of time, the movie became a big hit and is regarded a classic, and is believed to be one of the all-time great productions. The movie is best described in the following lines of Kishore Sahu in *Meri Aatmakatha* .

" *Guide ka Hindi Rupantar behtar raha. Iski patkatha Vijay Anand ne likhi thi. Kahani ko jamkar savistar aur kalatmak dhang se chitrit kiya gaya tha. Logon ne isme ek naya Dev Anand dekha. Waheeda Rehman itni aakrashak kabhi nahi lagi jitni ki Guide me. Logon ko Mera Abhinay vishesh Pasand Aaya. Guide har drishti se achha chitra tha aur chala bhi achha tha.* "

[MERI AATMAKATHA Autobiography, Kishore Sahu, 2017, page375]

Meaning: "The Hindi version of *Guide* was much better. The script was written by Vijay Anand. All the details of the story were filmed artistically. The viewers saw a new Dev Anand, and Waheeda Rehman looked exceptionally beautiful. The viewers also appreciated my (Kishore Sahu's) acting. *Guide* was a great movie in every respect, and it was a commercial success."

# Chapter Six

# 1966– 1971

# The Golden Period



The only Dev Anand movie of 1966 is *Pyar Mohabbat* which was an average film. The main attraction of the movie was the glamorous Saira Bano playing the female lead. The movie was directed by Shankar Mukherji. Interestingly, Shankar Mukherji directed Dev Anand in six movies, which is the same number of movies as Raj Khosla, and more movies than any other director except Vijay Anand (Ten) and Chetan Anand (Seven).

The fans were disappointed when Dev Anand opted out of Nasir Hussain's *Teesari Manzil*. Dev Anand never said anything about why he left the movie, but we can read the following paragraph in the recently released book *The Hit Girl* by Asha Parekh.

"Dev Anand had been signed on as the hero [of *Teesari Manzil* ] . The next thing I hear is that Dev Sab and Nasir Sab had a nasty quarrel over which film Vijay Anand should direct: *Teesari Manzil* , or *Baharon Ke Sapne* ...This was at a party hosted for the engagement ceremony of Sadhana and RK Nayyar by Mafat Lal Bhagat. "

(Asha Parekh, The Hit Girl, Khalid Mohammed, 2017, pages100–101)

The choice of words in the above passage, however, indicates that it was only a hearsay. Nevertheless, the film historians are more or less certain that Dev Anand did opt out of *Teesari Manzil* , though one cannot be sure why. The readers would certainly like to know what was the issue involved in the question– 'which film Vijay Anand should direct: *Teesari Manzil* , or *Baharon Ke Sapne?'*

The answer lies in the United Producers Filmfare Talent Contest of 1965, the outcome of which obligated seven producers to cast the winner Rajesh Khanna in a lead role in their movies. Nasir Hussain was one of the filmmakers of the United Producers Guild comprising stalwarts like GP Sippy, BR Chopra, Shakti Samant, and J Omprakash who had made the commitment. Nasir Hussain cast Rajesh Khanna and Asha Parekh in his film *Baharon Ke Sapne* almost at the same time his production company was making *Teesari Manzil* . There are trivia stories that Nasir Hussain tried to convince Vijay Anand to direct *Baharon Ke Sapne* so that Hussain could direct *Teesari Manzil* himself. That might have caused a dispute because Vijay Anand's name had already been announced as the director of *Teesari Manzil* .

Khagesh Dev Burman, a retired Indian Revenue Service Officer, who hails from the Royal family of Tripura, has written in his book- *RD Burman, The Prince of Music* about RD Burman's disappointment, when Dev Anand left *Teesari Manzil* , as he thought that the new hero Shammi Kapoor may prefer Shankar- Jaikishan.

"So when he heard from the lyricist Majrooh Sultanpuri that Nasir Hussain was planning a big film after *Phir Wohi Dil Laya Hoon,* with Dev Anand, under the direction of Vijay Anand, he [RD Burman] jumped at the opportunity. Majrooh recommended RD to Nasir Hussain.

…RD's elation wore off on the unlikely day of Diwali, when he heard, hours before the big announcement was to be made to the media, that for some reason, Dev Anand had decided not to do the film."

(RD Burman, The Prince of Music, Khagesh Dev Burman, 2015, pages 42–43)

In 1967, Navketan produced the super hit *Jewel Thief* based on a story by the well-known film-writer of crime capers, KA Narayan (Not to be confused with RK Narayan). As always, Vijay Anand's direction and SD Burman's music worked the magic, and the fans were delighted to watch this suspense thriller starring Dev Anand, Ashok Kumar, Vyjayanthimala, and Tanuja. Vijay Anand convinced Ashok Kumar to play a negative role about which the suspense was maintained till the very end, thanks to the masterful narration by Vijay Anand.The film was shot mainly in Sikkim where Chogyal and his American wife extended full co-operation to team Dev Anand. An interesting trivia associated with *Jewel Thief* is that Dev

Anand's pocket was picked at the Delhi premiere of the movie at the Odeon cinema .

The year 1968 had two Dev Anand movies. *Kahin Aur Chal* had some financing issues and it could not be properly released. The other movie *Duniya* was a big hit. The film was directed by T Prakash Rao, with Dev Anand, Vyjayanthimala, and Bal Raj Sahni playing the main roles. Some of the Shankar Jaikishan numbers like *Dooriya Nazdikiya Ban Gayi* , and *Phalsapha Pyar Ka Tum Kya Jano* became very popular.

In 1969, Shankar Mukherji directed Dev Anand and Asha Parekh in the murder mystery *Mahal* , which is best known for the melodious Kalyanji Anandji numbers like *Ye Duniya Wale Puchhenge, Aankhon Aankhon Me Hum Tum Ho Gaye Diwane,* and *Tera Naam Leke Hum Jeete Hain.* In the song *Aaiye Aapka Tha Hame Intezar* , which was picturized on Dev Anand and Farida Zalal, Dev Anand sang the opening lines.

*Aapki Khubsoorat Aankhon Me Sama Sakta Hoon?*

*Kya Main Ander Aa Sakta Hoon?*

A mention should also be made of the English film *The Evil Within* in which Dev Anand worked with the Vietnamese actress Kieu Chinh. It was a crime thriller in which Zeenat Aman also played a small role.

1970 was one of the most important years for Dev Anand in terms of his career. His first official directorial venture *Prem Pujari* hit the screens in the early part of the year, and the biggest money spinner of his career *Johny Mera Naam* was released in the second part of the year .

In the period between 1970 and 1978, Dev Anand directed five films. Out of these, *Hare Rama Hare Krishna* (1971), and *Des Pardes* (1978) were superhit films. *Heera Panna* (1973) was also a commercial success. *Prem Pujari* (1970) recovered the investments; in fact, it also made some profit in its second release after the Bangla Desh War. The 1974 movie *Ishq Ishq Ishq* was a big failure.

*Prem Pujari* did not find favor with the critics mainly because Dev Anand made the typical beginner's mistakes. There were too many characters and incidents in the story, and there were several themes rolled into a single narration, which could not be integrated well enough to make an engaging tale. In fact, three hours screen time was not sufficient to do justice to what Dev Anand wanted to say; the content was rich enough to last a fifty-episode television serial. The hero of *Prem Pujari* is a pacifist, is forced

into joining the army to fight the Chinese in 1962, gets court martialed for his reluctance to fight, escapes the prison, becomes part of an international espionage racket, gets important strategic information for the country, and finally fights the 1965 war against Pakistan in the Khemkaran sector. And there were also the songs and the dances, and the romance with two lovely ladies, Waheeda Rehman and Zaheeda.

Neeraj wrote beautiful lyrics which were composed into superb melodies by the Great SD Burman. The songs *Rangeela Re Tere Rang Me, Shokhiyon Me Ghola Jaye, Phulon Ke Rang Se, and Yaron Neelam Karo Susti* are still very popular. In fact, it was the music and the war scenes at the climax that saved the movie.

*Prem Pujari* was the seventh and the last film of the romantic pair of Dev Anand and Waheeda Rehman. It failed to recreate the magic of *Guide* in spite of the fact that Neeraj almost matched Shailendra in lyrics and SD Burman's music was outstanding. The story of the movie does not have much room for romance after the initial song *Shokhiyon Me Ghola Jaye* , as the hero has to go all over the world for war and espionage, and it is only after the heroine becomes Miss India that she visits London to sing *Rangeela Re* to get hero's attention. The gorgeous and shapely Zaheeda, who is related to Nargis as her niece, failed to find favor with the viewers, in spite of a lot of footage, because she plays a foreign spy, who is already married . *Prem Pujari* also happens to be the debut movie for Shatrughan Sinha, who plays and gets noticed in the role of a Pakistani Army Officer. In a way, this was also the first movie for Amrish Puri, who started to act in the movies in his forties after already establishing himself as a successful theater artist. His role, however, was very small and insignificant. The movie also has a spectacular dance performance by Nadia Gamal, the Egyptian Belly Dancer of international repute.

One or two scenes of the movie were mistakenly thought to be making an oblique reference to the followers of a certain ideology, which led to protests at some places, particularly Kolkata, where there were problems in exhibiting the movie .

To conclude, one can say that the movie would have been a blockbuster if Dev Anand had focused only on the war in the Khemkaran sector. But he packed too much content in a single movie which made it difficult for the viewer to comprehend in a three hour-musical drama.

While Dev Anand was only a freshman director in *Prem Pujari,* the younger brother Vijay Anand had already become a master in the art of film making. His movie *Johny Mera Naam* broke all the records at the box office. It was the year's top grosser at the box office, and also the third top grosser of the decade. The famous film distributor Gulshan Rai, who had distributed *Teesari Manzil* and *Jewel Thief* among other films, turned a producer when he hired Vijay Anand to make a movie for his banner Trimurty Films. Gulshan Rai launched a huge publicity campaign mainly through Radio Jingles, building a lot of interest in the movie, ahead of its release.

*Johny, Jiski Talash Police Ko Hai,*

*Johny, Jiski Talash Pran Ko Hai,*

*Johny, Jiski Talash Prem Nath Ko Hai,*

*Johny, Jiski Talash Hema Malini Ko Hai* .

While Dev Anand was Gulshan Rai's obvious choice as the hero, the female lead role went to twenty-year-old dream girl Hema Malini who was acting only in her second film. Pran, who had stopped doing negative roles, was given the second male lead role. Pran had acted as a crafty villain in a number of hit Dev Anand movies like, *Ziddi, Munimji, and Jab Pyar Kisi Se Hota Hai* , but he played the separated in childhood brother of Dev Anand in *Johny Mera Naam* . The role of the villain went to Prem Nath who owes his second spell of the career to Vijay Anand who had also directed him in a very important role in *Teesari Manzil.*

The master story writer KA Narayan, who had written *Jewel Thief* , is credited with this crime caper with a very interesting plot. Vijay Anand's narration is so engaging that the viewers remain glued to their seats. Even the ordinary lines like *Kaam Ho Gaya Hai Magar, Johny Phans Gaya Hai* sound magical because of the setting and building of the context by the director. The Music Director Kalyanji -Anandji's songs were beautifully picturized by Vijay Anand. *Wada To Nibhaya* was filmed in the ruins of Nalanda University at Raajgir. Dev Anand has written in his biography that the well-known Socialist Leader Jay Prakash Narayan visited the location to see the shooting of *Johny Mera Naam* in Nalanda.

The other song *Pal Bhar Ki Liye Koi Hame Pyar Karle,* with Dev Anand trying to woo Hema Malini through so many windows, was filmed, with exceptional technical skills, in a guest house in Nepal. Padma Khanna's

number *Husn Ke Lakh Rang* had some problems with the Censor Board, but was cleared finally. The song fits in the story, and the viewer does not necessarily have to focus on Padma Khanna's gyrations to see what is going on, the expressions on Prem Nath's face say it all .

The film was also praised for its elaborate climax, only Vijay Anand could accomplish such a complex task of effective narration with so many characters in the story. He rightly got the year's Filmfare award for the best editing. The great comedian IS Johar also got Filmfare award for the best performance in a comic role, for his masterly portrayal of three identical brothers.

Three Dev Anand films were released in 1971, one each from Vijay Anand, Dev Anand, and the family friend Amarjeet.

*Tere Mere Sapne* is the first Vijay Anand directed film that did not make money at the box office, though it was a very well-made movie which won accolades from the critics. Based on AJ Cronin's novel *citadel,* the film, starring Dev Anand, Mumtaz, Hema Malini, and Vijay Anand, was about the problems, and ethical dilemma faced by young doctors who start to practice medicine in rural and urban areas. Fans would recall the melodious songs from the Neeraj- SD Burman team like *Jeevan Ki Bagiya Mehakegi, and Aie Maine Kasam Li.* Vijay Anand was the producer of this movie, and he also played an important character, Doctor Kothari.

*Gambler* , starring Dev Anand, Zaheeda, and Zahira, did above average business at the box office. This movie is also remembered for the Neeraj-SD Burman songs like *Dil Aaj Shayar Hai, Chudi Nahi Mera Dil Hai,* and *Mera Man Tera Pyasa.*

Dev Anand's second directorial venture *Hare Rama Hare Krishna* was a superhit movie. Dev Anand, with his inclination to take up topical subjects, made a film about hippies and drug abuse, with Zeenat Aman and Mumtaz playing the female leads. Zeenat was outstanding in the role of the hippie girl Janice, who also happens to be Dev Anand's separated in the childhood sister Jasbir. The role of Dev Anand's sister had been turned down by Mumtaz and Zaheeda, which proved to be a lucky break for Zeenat who got the Filmfare best supporting actor(female) award for the movie. Dev Anand was especially pleased with this development as Zeenat was his discovery. There was not much to do for Mumtaz except to hang out with Dev Anand;

yet, she made her presence felt as the local Kathmandu girl, which proves her exceptional acting caliber.

The movie was based on a highly inspired story wherein the emotions of the siblings were beautifully woven in the matrix of the harsh realities of broken homes, and the escapism of the hippies. The viewers were in tears when, at the climax, Dev Anand sang *Phulon Ka Taron Ka Sabka Kehna Hai* to a dying Zeenat Aman.

A commentary on *Hare Ram Hare Krishna* would be incomplete if one did not make a special mention of Rahul Dev Burman's music. *Dum Maro Dum* topped the charts for several months, it was the Binaca Sartaz song of the year, and the media started to call Zeenat Aman the Dum Maro Dum girl.

With the back to back blockbuster commercial success of *Johny Mera Naam* (1970) and *Hare Rama Hare Krishna* (1971), Dev Anand climbed to the apex of the box office, ahead of all the established actors of the time, and he was even considered a big challenge to the young and rising stars like Rajesh Khanna.

# Chapter Seven

# 1972– 1978

# After Johny Mera Naam



In the seven-year period from 1972 to 1978, Dev Anand worked in sixteen movies, at an average of two and a half movies every year, but the magic of the fifties and the sixties was missing, except in case of about half a dozen movies.

Dev Anand's third directorial venture, *Heera Panna* (1973) was a commercial success but *Ishq Ishq Ishq* (1974), the fourth film directed by him, failed miserably at the box office. Undeterred by the failure, Dev Anand produced and directed *Des Pardes* which turned out to be a superhit success. Though he had turned fifty-five in 1978, Dev Anand looks like a thirty-year-old in *Des Pardes* , if not younger.

Out of the movies in which Dev Anand worked with other directors, two movies, *Amir Garib* (1974- directed by Mohan Kumar) and *Warrant* (1975- directed by Pramod Chakraborty) were big box-office hits making it to the top five grossers of the respective years, while two movies, *Banarasi Babu* (1973-directed by Shankar Mukherji) and *Janeman* (1976-directed by Chetan Anand) can be rated as commercially successful. There is a long list of the movies that did not work, like, *Ye Gulistan Hamara, Joshila, Shareef-Badmash, Chhupa Rustam, Prem Shastra, Bullet, Saheb Bahadur, Kalabaaz, and Darling Darling.*

The main reason behind the failure of these films was that the writers and directors, in their keenness to replicate the success of *Johny Mera Naam* , based their movies on a formula that did not work anymore. Even the great directors like Vijay Anand, Yash Chopra, and Raj Khosla gave in to the temptation of making another *Johny Mera Naam* .

As far as the movies directed by Dev Anand himself are concerned, he did not believe in repeating anything. He always tried new themes; the subjects that he chose for his movies were unique and varied. Even in a war movie like *Prem Pujari* , he portrayed a pacifist hero. His next movie *Hare Rama Hare Krishna* was about the hippies and broken homes, the third movie *Heera Panna* was the story of a photographer of international repute, the fourth film *Ishq Ishq Ishq* was a new type of love story, and the fifth movie *Des Pardes* was about the plight of Indian immigrants in London.

Here, we have to look for an answer to an important question. While Dev Anand always worked on new subjects in the movies directed by him, why did he agree to do the stereotypical roles for the other directors? The answer lies in the sweet and generous nature of Dev Anand; he never disappointed his friends and those in his intimate social and professional circles by turning down their projects. He did not want to let down his friends who wanted to cash on his popularity.

A closer look on some of the movies will make it very clear. *Ye Gulistan Hamara* was directed by Atma Ram, Guru Dutt's brother. *Joshila* was produced by Gulshan Rai, the producer of *Johny Mera Naam* and distributor of a number of Dev Anand movies. *Banarasi Babu* was produced and directed by Shankar Mukherji who had already directed Dev Anand in five movies. *Prem Shastra* was produced by the family friend Amarjeet who had earlier been associated with *Hum Dono, Teen Deviyaan,* and *Gambler.* Dev Anand's nephews were behind the projects like *Kalabaaz and Darling Darling.* Even Pramod Chakraborty, the director of the 1975 box office super-hit *Warrant,* had an old association with Dev Anand as he had worked as Assistant Director in the star's movies like *Milaap* and *CID* before he became a very successful director with the biggies like *Love in Tokyo* and *Jugnu* .

In mid-sixties, fans were disappointed when Dev Anand opted out of *Teesari Manzil.* In the early seventies, there was another occasion for disappointment when Dev Anand refused to do *Zanjeer* . Though Amitabh Bachchan gave a superb performance as the male protagonist of *Zanjeer* , the fans of Dev Anand believe that Dev Sab could have performed equally well. In particular, Dev Anand could have spoken with élan the lines like, " *Tumhare Aadmiyon Se Kah Do Ki Tumhare Paas Rahen Kyonki Tumhari Nazdik Ki Najar Kamzor Hai* ."And, the Dev Anand – Pran combination

was a guarantee to success as it had worked so well in *Johny Mera Naam* . Anyway, that was not to be, as Dev Anand refused to do *Zanjeer* .

*Ye Gulistan Hamara* , the only Dev Anand Movie of 1972, was a big disappointment. The movie was produced and directed by Atma Ram, Guru Dutt's brother. Though Atma Ram had made a name for himself by directing the successful 1968 movie, *Shikaar* , he totally failed to impress in *Ye Gulistan Hamara* . The only consolation for the fans was that they saw the romantic pairing of Dev Anand and Sharmila Tagore for the first time.

Since 1967, Dev Anand had taken a liking to the hill stations as locations for the outdoor shooting. *Jewel Thief* was filmed in Sikkim, while *Johny Mera Naam* and *Hare Rama Hare Krishna* were filmed in Nepal. When it came to the filming of *Ye Gulistan Hamara* , Arunachal Pradesh was chosen as the location, and the story was also about a tribal area in the North East. Unfortunately, one of the songs, *Mera Nam Aao, Mere Paas Aao* , created some misunderstanding as there is a Naga tribe named Aao. The controversial song was sung by Danny Dangzopa, but it was picturized on Johnny Walker.

Five Dev Anand movies were released in 1973. Out of these, *Heera Panna* , directed by Dev Anand himself, can be regarded as the best, both in terms of commercial success and good reviews. Dev Anand plays an international level photographer who falls in love with an air hostess played by Raakhee. Unfortunately, Raakhee dies in an air crash, and Dev Anand comes to India where he meets Raakhee's younger sister, played by Zeenat Aman. The story turns into a road caper when some burglars, with Zeenat Aman as their accomplice, hide the stolen necklace in Dev Anand's car. Dev Anand, as a professional photographer, gets the opportunity to take pictures of the bikini clad Zeenat Aman, while her cronies try to retrieve the necklace. RD Burman composed some memorable tunes like *Panna Ki Tamanna Hai, Bahut Dur Mujhe Chale Jaana Hain,* and *Main Tasveer Utarata Hoon* .

Shankar Mukherji's *Banarasi Babu* had Dev Anand in a double role, with Raakhee and Yogita Bali playing the heroines. It was a masala movie which turned out to be a success story at the box-office. Even in the completely unrealistic plot situations, Dev Anand's charm combined well with Raakhee's elegance and Yogita Bali's oomph, and the movie did have the cash registers jingling at the box office.

The other three movies of 1973 , *Joshila, Chhupa Rustam, and Shareef Badmash* are the examples of botched up works by the great directors.

Buoyed by the phenomenal success of *Johny Mera Naam,* the Trimurty Films produced their next movie *Joshila* . Fans were eagerly awaiting the release of this movie and there were very high hopes from the movie. It was directed by Yash Chopra, and the story/screenplay is credited to Gulshan Nanda and three others. The cast included Dev Anand, Hema Malini, Raakhee, Pran, Bindu, Padma Khanna, Mahendra Sandhu, IS Johar, Iftekhar, AK Hangal, Madan Puri, Man Mohan Krishna, and Sudhir. The music was scored by RD Burman on Sahir Ludhiyanvi's lyrics. The song ' *Kiska Rasta Dekhe Ai Dil Ai Saudai* ' is popular even today. The project had everything that it takes to make a successful movie; yet, it bombed at the box-office. It was like ruining a recipe by putting in too many expensive but unnecessary ingredients in it.

The reason of the failure can be seen in the insertion of contrived roles and situations in an otherwise simple story, which is about the heroine Hema Malini writing a book on prisoners, and she meets Dev Anand, playing a prisoner serving sentence for a murder he did not commit. After sometime Dev Anand arrives at Hema Malini's estate under a different name, impersonating as a villain.

The casting of *Joshila* was a typical example of the embarrassment of riches. In their over enthusiasm to repeat the success of *Johny Mera Naam* , the producer and the director hired too many actors who had to be fitted in the script, which, with its limited scope, could only take in Dev Anand, Hema Malini, Pran, and some minor actors. All others had to be stuffed into the script only because they had been hired. A sad, sad example of overkill.

The viewers did not like the sex symbol Padma Khanna as hero's sister who had to dance in the clubs because of the poverty in the family. They also did not like the idea of Bindu, who was playing Pran's wife and Hema Malini's step mother, trying to woo Dev Anand with the number *Sharma Na Yun, Ghabra Na Yun, Parda Kiye Ye Raat Hai* . Perhaps the director had the *Jewel Thief* number *Raat Akeli Hai* in mind, but the situations in the two movies are quite different. In *Jewel Thief* , Tanuja is the second heroine while in *Joshila* , Bindu is married, and also heroine's step mother. As the hero is not supposed to respond to the sexual advances of a paralyzed nobleman's wife, who also happens to be the heroine's step mother, a beautiful song got wasted, as it led to aversion instead of excitement.

Moreover, the song did not fit in the story which did not require such a scene at all.

Pran's histrionic abilities could not be put into play because he is in the role of an invalid, who is on the wheel chair all the time, frequently surviving the attempts on his life, which are in any case fake because the viewers know that the hero cannot kill the heroine's father. Bindu is trying to get her husband killed, and Dev Anand arrives on the scene impersonating as the hired killer. A bad enough situation, which becomes worse when the character played by Bindu tries to offer sexual favors to the hero which defies logic, because as far as she knew, the killer had already been paid to eliminate her husband. Another weak point in the movie is the lack of a strong face of a villain. Madan Puri gets killed very early, and the hero Dev Anand impersonates him, leaving Sudhir as the only villain of any consequence.

Hema Malini looks very attractive, and the romantic scenes involving Dev Anand and Hema Malini are the only saving grace of the movie. The talented and graceful Raakhee is completely wasted, there is not much scope for her in the film as she gets only one romantic song with Dev Anand; thereafter, she is shown as Mahendra Sandhu's trophy wife. She has nothing to say, except that she tells the Police Commissioner, in the climax scene, *Woh Khoon Inhone (Hero Ne) Nahi Kiya Tha* . Even that line is not of any relevance as Dev Anand had already served the sentence. The viewer has to strain his memory to recall that the great comedian IS Johar was also there in movie. He was given a very insignificant role to play as it happened in case of so many Post Johny Mera Naam movies when the producers hired him without any scope in the script for his contribution.

Even a good student gets poor grades if he does not prepare for his Exams. This clearly applies to 1973 movie *Chhupa Rustam* . It is difficult to believe that this movie was directed by Vijay Anand. The movie was only a modest success at the box-office in spite of some great music by SD Burman, his last film for Navketan. The movie was not a patch on the earlier Vijay Anand movies even though it has a very impressive star cast comprising Dev Anand, Hema Malini, Vijay Anand, Bindu, AK Hangal, Sajjan, Ajit, and Prem Chopra.

As there were too many sub-plots, the story went haywire that left the viewers confused. In *Chhupa Rustam* Dev Anand and Hema Malini were in the lead roles. Vijay Anand, playing Jimmy Fernandes, demonstrated his

acting and dancing abilities particularly in the number *Main Jo Hota Ek Toota Tara Teri Raton Ka,* which was filmed on him and Bindu. But the part played by Vijay Anand did not gel with the rest of the movie because of lack of attention to the details of the screen play. Mixing the two jobs, full time acting, and directing the movie, did not suit Vijay Anand.

The final disappointment of 1973 was *Shareef Badmash* , a Navketan film directed by none other than the old friend Raj Khosla. The friendship of Raj Khosla and Dev Anand began in the nineteen forties when they used to chat over a cup of coffee in a Kala Ghoda Café when Dev Anand was working in the censorship office. When Dev Anand produced *Baazi,* he gave a break to Raj Khosla to work as Guru Dutt's assistant. After sometime Raj Khosla became a full-fledged director, famous for his neo-noir movies. The first five movies of Raj Khosla as a director have Dev Anand as a hero. The association was mutually beneficial as Raj Khosla was the director of *CID* , the top box office earner of 1956, and *Kala Pani* , which won Dev Anand his first Filmfare Award. Dev Anand had also wanted Raj Khosla to direct *guide* but it could not happen because Waheeda Rehman objected to it.

In sixties, Raj Khosla became a very successful director with the hits like *EK Musafir Ek Hasina, Do Badan, Woh Kaun Thi, Mera Saya, Anita* , and the blockbuster *Do Raste* . In the beginning of seventies, he gave a big hit *Mera Gaon Mera Desh.* Therefore, it was a nasty shock to Dev Anand fans who went to see *Shareef Badmash* with very high expectations, but came back disappointed as it turned out to be a hurriedly made and poorly directed movie. It seemed that the heart of the Director was not in the movie because a significant lack of imagination is reflected in the action sequences, and picturization of the songs like *Tere Sau Diwane* in which the hero is made to go through pretty much the same motions as in *Pal Bhar Ke Liye* of *Johny Mera Naam* with the only difference that in *Shareef Badmash* it is a boat and there are sound amplifiers in place of the windows of *Pal Bhar Ke Liye* . Similarly, the picturization of the melodious number *Neend Chura Ke Raton Me* is also very ordinary.

The trivia has it that Raj Khosla could not pay his full attention to *Shareef Badmash* because, at the same time, he was also filming *Kachche Dhage* . There are also some trivia stories that Raj Khosla could not do justice to *Chhupa Rustam* because he was not comfortable with KA Narayan's story.

Was Raj Khosla right when he allegedly blamed KA Narayan for the failure of Shareef Badmash? KA Narayan (Not to be confused with RK

Narayan) became the most sought-after story writer after the phenomenal success of *Jewel Thief* and *Johny Mera Naam* . In the post Johny Mera Naam phase, he is credited with the story/screenplay of fourteen films, namely, *Rampur Ka Laxman, Victoria 203, Shareef Badmash, Banarasi Babu, Kahani Kismat Ki, Geeta Mera Naam, Amir Garib, Shaitan, Chori Mera Kaam, Do Jasoos, Guru Ho Ja Shuru, Bombay 405 miles, Teesari Aankh, and Yudh* .

Out of the above fourteen movies written by KA Narayan, there were only three Dev Anand movies. Out of these three movies, only *Shareef Badmash* failed at the box office. *Amir Garib* (1974-director Mohan Kumar) was a big hit, while *Banarasi Babu* (1973- Director Shankar Mukherji) was commercially successful. In case of the eleven Non-Dev Anand movies of KA Narayan, *Victoria 203* ( 1972-Director Brij), *Rampur Ka Laxman* (1972- Director Man Mohan Desai) and *Kahani Kismat Ki* (1974- Director Arjun Hingorani) were big hits, while *Geeta Mera Naam* (1974-Director Sadhana), *Bombay 405 Miles* (1980-Director Brij), and *Yudh* (1985-Director Rajiv Rai) were commercially successful. It means that the success of a movie depends more on the director than on the story writer. It can be concluded that a good director, and when he pays full attention to his job, can turn a good story into a hit movie. Moreover, Raj Khosla had worked earlier with KA Narayan in *Ek Musafir Ek Haseena* without any problems. Therefore, the blame for the failure of *Shareef Badmash* cannot be laid at KA Narayan's door, the larger share of the blame is on Raj Khosla.

The year 1974 had three Dev Anand Movies. The first movie of the year *Prem Shastra* was a flop. This movie was produced by Nalanda Films which is the production company of the family friend Amarjeet. The movie, about the liberated lifestyle of an author, was directed by BR Ishaara, the then famous director of the adult movies of seventies like *Jaroorat, and Chetna* . Dev Anand plays the role of an author, already in a loveless marriage with Bindu, who falls in love with his fan Zeenat Aman. The movie also has Anju Mahendru who plays a significant role in this movie, to complicate the things in the plot and then to undo the complications in the end.

Mohan Kumar's *Amir Garib* , starring Dev Anand, Hema Malini, Tanuja, Prem Nath, Ranjeet, and Sujeet Kumar was a huge box office hit because of the on-screen chemistry between Dev Anand and Hema Malini, and also because of the catchy numbers from Laxmikant Pyarelal like *Main Aaya*

*Hoon, Soni Aur Moni Ki Hai Jodi Ajeeb* , and *Kahin Janab Ko Mera To Intezar Nahi.*

While *Amir Garib* helped in retaining Dev Anand's hold over box office, his next film, *Ishq Ishq Ishq* damaged his prospects in a big way. This was his fourth movie as a director, and it involved huge production expenses as the picture was shot in the snow-clad mountains of Nepal, at an altitude of 14000 feet. The story is about a music loving tourist, played by Dev Anand, who takes transit accommodation in Prem Nath's lodge, meets his five beautiful daughters, and falls in love with one of them, Zeenat Aman.

*Ishq Ishq Ishq* happens to be the debut movie for several actors like Shabana Azmi (in commercial films), Zarina Wahab, Shekhar Kapoor, and Padmini Kolhapure (as child actor). Other new actors like Kabir Bedi, Gautam Sarin, and Komila Wirk also acted in the movie along with a number of established actors like Prem Nath, Nadira, Iftekhar, Jeevan, Sudhir, AK Hangal, Janaki Das, Trilok Kapoor and Nana Palsikar. It was impossible to accommodate so many characters in the script; then the bizarre twists in the story like the possibility of the hero being heroine's uncle killed the plot. The biggest disappointment, however, was the music. With due respect to Pancham Da, one has to say that the absolutely flat and uninspired tunes sunk the project. Even the great men have their off days, RD Burman failed when he was needed the most to give some memorable numbers. In the earlier Dev Anand films like *Hare Rama Hare Krishna* (who can forget *Dum Maro Dum* ), *Joshila,* and *Heera Panna* , RD Burman's music was the biggest asset. But, RD Burman failed to deliver in *Ishq Ishq Ishq* which was a musical requiring a song after every two reels.

It was the biggest ever commercial setback for Navketan, but Dev Anand took it in his stride. He bounced back with *Des Pardes* .

The only 1975 Dev Anand movie *Warrant* was a big hit at the box-office, though it was not his home production. Produced by the Singh brothers (NP Singh and KP Singh), and directed by Pramod Chakraborty, the film starred Dev Anand, Zeenat Aman, Pran, Ajit, and Dara Singh. The story is of a jailor, played by Dev Anand, who gets on the wrong side of the law to save an innocent jail inmate from the gallows. RD Burman scored some popular tunes like *Ruk Ruk Ruk Jana* , *Adi Pa Ladi* , and *Suno Bhai Barati* .

The year 1975 marked 25 years of Navketan. The silver jubilee landmark led to the production of three movies, which were released in 1976 and

1977: *Janeman* , a remake of *Taxi Driver* , produced by Dev Anand and directed by Chetan Anand, *Saheb Bahadur* , a remake of *Afsar* , produced by Himalaya Films and directed by Chetan Anand, and *Bullet* , produced and directed by Vijay Anand. It is also important to note that three different music directors were chosen for these movies. While *Bullet* was given to the Navketan regular RD Burman, Chetan Anand stuck to his friend Madan Mohan for *Saheb Bahadur* ; and Laxmikant Pyarelal scored music for Navketan for the first time in *Janeman* , though they had earlier scored music in two Non-Navketan Dev Anand movies, *Prem Shastra,* and *Amir Garib.*

*Saheb Bahadur* was a losing proposition right from the beginning, because it was to be a remake of *Afsar* which itself had failed at the box office. In *Saheb Bahadur* Priya Rajvansh was cast opposite Dev Anand for the first and the last time. The film flopped at the box office.

*Janeman* , which was also directed by Chetan Anand, did good business at the box-office as Dev Anand played the familiar part of the taxi driver. The movie's prospects were also boosted by the double role performance of the reigning diva, the dream girl, Hema Malini. The presence of Prem Nath also helped because in an earlier movie *Amir Garib* (1974- Director Mohan Kumar), the combination of Dev Anand, Hema Malini, and Prem Nath had worked wonders. Though *Janeman* was commercially successful, it did not go well with the reviewers as it was not in the same class as its original *Taxi Driver* .

In 1976–77, two of Dev Anand's nephews got a chance to produce/direct Dev Anand movies. As to their backgrounds: Yash Kohli, Dev Anand sister's son, and Gogi Anand, Dev Anand cousin's son, had made their beginning with 1972 movie *Double Cross* , starring Vijay Anand and Rekha, with Yash Kohli as the producer, and Gogi Anand as the director.

In 1977, Yash Kohli produced *Kalabaaz,* which was directed by Ashok Roy who had already made a name for himself by directing the films like *Putalibai* and *Chor Machaye Shor* , but he disappointed as a director in *Kalabaaz* . Another movie *Darling Darling* (1976) was directed by Gogi Anand, and produced by Fortune Films. Both the movies were poorly made and could not do much at the box-office in spite of the presence of Dev Anand and the gorgeous Zeenat Aman.

*Bullet* was a stylish entertainer with the director Vijay Anand appearing to be getting back to the form. Interestingly, the character played by Dev Anand in this movie is known by the star's original name *Dharam Dev* . The other actors, Kabir Bedi, Parveen Babi, Rakesh Roshan, and Jyoti Baxi, also played their parts very well, and RD Burman scored some hit numbers like *Jab Tum Chale Jaoge To Yaad Bahut Aaoge* . In spite of all this, *Bullet* had only an average run at the box office, and the reviewers dismissed it as just another *CID* wannabe .

In 1978, Dev Anand, the actor-producer-director, rose like a phoenix, from the ashes of *Ishq Ishq Ishq* , to come up with the hit movie *Des Pardes* which was about the problems of the illegal Indian immigrants in London, and it shows that *Kabutarbazi* was prevalent even in seventies.

Dev Anand's latest discovery Tina Munim(Ambani) played the female lead in this movie which had a galaxy of famous actors like Pran, Ajit, Prem Chopra, Mehmood, Shree Ram Lagoo, and Indrani Mukherji. At the age of fifty-five, Dev Anand was fit enough to play the male lead against a teenager beauty queen, Tina Munim. The music for this film was scored by Rajesh Roshan who gave some memorable numbers like *Tu Pee Aur Jee* and *Jaisa Desh Vaisha Bhesh.* A large part of the movie was filmed inside a bar, which was actually a set erected inside a Mumbai film studio, designed by replicating the famous London Bar the *Prospects of Whitby* , for which the Art Director TK Desai got the Filmfare Best Art Direction Award.

# Chapter Eight

# The Wunderkind Vijay Anand

A book on Dev Anand is incomplete without a chapter on Vijay Anand, the most gifted of Anands. It was Vijay Anand who directed Dev Anand's most critically acclaimed movie *Guide* , and again, it was Vijay Anand who directed *Johny Mera Naam* , the biggest commercial success of Dev Anand's career, and also a number of other hit Dev Anand movies.

Vijay Anand, also known as Goldie as his hair resembled the fairy tale character Goldilocks, was the youngest of Anand siblings, born in Gurdaspur on 22 January 1934. He lost his mother when he was only seven years old, and he had to be moved to the care of his sisters in Lahore where he had his early schooling. When he was around ten years old, he moved to Mumbai to live with his elder brother Chetan Anand and the loving sister-in-law Uma Anand. In his formative years, Goldie was exposed to an atmosphere that comprised the best of the intellectual, literary, and artistic personalities of Mumbai of early 1940s. As we know, Chetan Anand's Pali Hill residence regularly hosted the greats like Khwaja Ahmed Abbas, Bal Raj Sahni, Ustaad Akbar Ali Khan, Pandit Ravi Shankar, Panna Lal Ghosh, Uzra Mumtaz, Hameed Bhatt, Zohra Sehgal, Kameswar Sehgal, SD Burman, and Guru Dutt, among many others. It was a highly thought provoking and mind enriching milieu that helped the young Vijay Anand to develop his creative neurons. He also had very high motivation levels as he watched the rise of his star brothers Chetan Anand and Dev Anand as the Bollywood celebrities. A pre-teen Goldie watched Chetan Anand making the movie Neecha Nagar which got the Golden Palm Award at the Cannes Film Festival, and he also watched Dev Anand making his debut in the movie *Hum Ek Hain* and then moving up the ladder to become a star with *Ziddi*. He was barely fifteen when he saw the launch of the family film production house Navketan.

Chetan Anand's wife Uma was daughter of Professor Chatterji of Lahore Government College. She was an intellectual of high caliber and a creative person; she started to work for the Illustrated Weekly of India, when Chetan Anand was trying to gain a foothold in Bollywood. She also acted as one of the female leads in *Neecha Nagar* with Kamini Kaushal playing the other lead. Uma Anand took good care of Goldie and encouraged him to write stories and plays.

The trivia has it that the young Vijay Anand used to watch Chetan Anand writing the movie scripts and he would even venture to fill in the gaps, or suggest new twists and turns to ginger up the story, or even write the dialogues in a different manner. Young Goldie also worked as the prompter in the plays staged by Balraj Sahni and others. He had memory of an elephant, and he impressed everyone by memorizing the lines of the plays, and was able to prompt the forgetful actors without reading the script. Chetan and Uma were pleasantly surprised with the talents shown by the child prodigy that was Goldie.

In School and College, Vijay Anand directed and acted in more than a dozen plays which were of very high quality. His ability as a director, and his performance as an actor, won him several awards in the inter college drama competitions. As he also used to write the scenes and dialogues of his plays, he developed a knack for writing the scripts and screenplays for the movies, at a very early age.

The Film Industry was undergoing an important change at the time when Vijay Anand came of age. The pre-independence movies, largely made on the themes based on patriotism, idealism, and religion, were now being replaced by the reality depicting, action oriented films based on crime capers, or the stories of the writers with socialist leanings. Vijay Anand was not only a dexterous script writer, he was also quick to grasp the changing social scenario as is reflected in his writings of *Taxi Driver, Nau Do Gyarah, and Kala Bazaar.*

Vijay Anand could correctly read the pulse of the cine viewers. He effectively parlayed his skills, developed by writing and directing plays in school and college, to become a successful film writer. He was only nineteen when Navketan began production of *Taxi Driver* on the basis of a script written by him. The film starring Dev Anand and Kalpana Kartik, directed by Chetan Anand, was a blockbuster success at the box office. Though the writing was clearly influenced by the Hollywood noir

movement, it admiringly blended the Indian emotions in the story. The narration was crisp, and the songs were a perfect fit in the script, portraying the chemistry of the romantic couple, Dev Anand and Kalpana Kartik, and at the same time highlighting the sex appeal of Sheila Ramani, in the back drop of the pressure of life in the social setting of Mumbai of mid nineteen fifties.

As the readers know, Chetan Anand was not interested in directing commercial movies that suited Dev Anand, the star, who had to continue with his successful run at the box office. Chetan was more inclined to make quality art-house films, depicting reality. Even SD Burman's music was on the light side for Chetan Anand's tastes, he wanted Ustaad Akbar Ali Khan and the like to score the music, which was of very high artistic standard, but difficult to sell. Chetan Anand and Dev Anand developed serious differences during the filming of *Funtoosh* , the upshot was that Chetan Anand formed his separate production company called Himalaya films.

When Chetan Anand and Dev Anand drifted apart, there was an opening for Vijay Anand to take over as a director. It, however, was not easy. As Vijay Anand was very young, and he had not worked as an assistant director, he was not considered mature enough to be a director .

There are trivia stories that after *Taxi Driver* , Vijay Anand wrote the script of *Nau Do Gyarah* and sold it to Shaheed Latif, the director of *Ziddi* , who did not use it for a long time and ultimately scrapped the idea of making the movie. Nyaya Sharma, the producer of *Kinare Kinare* , also for some time toyed with the idea of turning Goldie's script into a movie, but did not begin working on it. Meanwhile, Navketan were planning to begin production of a movie with Raj Khosla as the director, who had already proved his caliber by directing Dev Anand in Guru Dutt's film *CID* which was a blockbuster success.

Vijay Anand refused to give his script for some other director's use, and he insisted on directing the movie himself. Finally, Dev Anand agreed to give a chance to Goldie after he narrated the script to Dev Anand during a car journey to Mahabaleswar. Goldie was only twenty-two, and it was a mammoth task for him to direct a movie. Not only that he had to fill the shoes of Chetan Anand, who had left Navketan, but Goldie also had to prove that he was no less than Raj Khosla, who, at that point of the time, seemed to be the preferred choice of Navketan as a director after Chetan Anand. Raj Khosla was eight years older, and he had worked as Guru Dutt's

assistant, in *Baazi* and some other movies, before directing Dev Anand in the blockbuster hit Guru Dutt production *CID* .

Vijay Anand had to prove that he was in the same class as Raj Khosla, and it was also expected of him to match the writing skills of Nasir Hussain, as also the directorial abilities of Subodh Mukherjee, because the duo had made the superhit Dev Anand movies for Filmistan like *Munimji (1955)* and *Paying Guest (1957)* at a time when Vijay Anand was just about to begin his career as a writer-director.

Vijay Anand rose to the occasion. He directed *Nau Do Gyarah* like an expert. In fact, he was so confident that he shot the climax scenes before the rest of the movie. The trivia has it that the editor shot an alternative climax but eventually decided to keep the one filmed by Vijay Anand in the beginning. The movie *Nau Do Gyarah* , a suspenseful and musical road story, starring Dev Anand and Kalpana Kartik, was a huge success at the box office, and Vijay Anand received accolades for his direction, particularly for his imagination and technical strength in the picturization of the songs, and also for his masterful filming of the climax. In this manner, Goldie found his métier while he was still in his early twenties.

Vijay Anand made movies with great concentration, and with great imagination. He got better with each movie, and his box office report card is amazing. In fact, for a period of fifteen years, from 1957 to 1971, all the movies directed by Vijay Anand were commercially successful. *Tere Mere Sapne* (1971) was the first Vijay Anand movie that did not make money, though it won wide critical acclaim.

Goldie directed Dev Anand and Waheeda Rehman in 1960 movie *Kala Bazaar* which is about a semi-literate blackmarketeer, played by Dev Anand, who decides to mend his ways as he falls in love with the beautiful Waheeda Rehman. The movie is remembered for its songs, the court room drama, and the treatment of the theme which portrays an earnest attempt of a petty criminal to reform himself to become suitable for the girl he loves. The movie also has the distinction that all the three brothers, Chetan Anand, Dev Anand and Vijay Anand, acted in it.

Vijay Anand played the second male lead in *Kala Bazaar* as Waheeda Rehman’s fiancé, who is studying abroad where he falls in love with a foreigner co-student; meanwhile, the heroine Waheeda Rehman is trapped into a relationship by the determined pursuer Raghu, played by Dev Anand.

Apart from the second male lead in *Kala Bazaar* , Vijay Anand got to play the lead roles in two relatively unknown movies, *Zoru Ka Bhai* , produced and directed by Chetan Anand, and *Agra Road* , produced by Shourie, and directed by Ravindra Dave. These movies did not help Vijay Anand's career as an actor. But with the back to back success of *Nau Do Gyarah* and *Kala Bazaar* , Goldie was able to build for himself a reputation for being a writer and a director of great merit.

Vijay Anand wrote the script of the 1961 superhit Dev Anand film *Hum Dono* , and the film historians believe that he also ghost directed this film. His 1963 romantic comedy *Tere Ghar Ke Samne* , which featured Dev Anand and Nutan in the lead roles, was also a big box-office success, but his best was yet to come .

The Hindi version of *the guide* is one of the best Bollywood movies ever made and the credit goes mainly to Vijay Anand. He made the key changes to the story to suit it to the Indian sensibilities and to raise the character of the protagonist Raju to a much higher level than it was in the original story. The song picturization was great, and Vijay Anand wrote some outstanding dialogues for the movie. For example, the following lines of the scene are extra ordinary-when Raju decides to leave Rosy, and she tries to patch up with him by waiting for him in her car before she leaves for the theater, but Raju is determined to go away.

Rosy: *Raju, Chalo, Show Ka Waqt Ho Chuka Hai* . (Come on Raju, We are getting late for the show)

Raju: *Waqt Ho Chuka, Show Ho Chuka, Dekh Chuke* . (The cards are open. We have seen it all)

Rosy: *Accha Ab Aap Jaaiye aur Kapde Badaliye, Main Aapki Rah Dekhti Hoon.*

(Please go inside and get ready. I am waiting for you.)

Raju: *Bahut Rah Dekhi, Ek Aisi Rah Par, Jo Teri Rehgujar Bhi Nahi* . (I have waited for you , for too long, on a road that you never take.)

Rosy: *Aaj Maloom Hota Hai Sath Aane Ki Neeyat Nahi Hai* . (It seems you have no intention to accompany me today)

Raju: *Neeyat To Theek Thi, Sath Nibha Nahi Aur Baat Hai.* ( I had the right intentions but things did not work out between us. )

Vijay Anand had a great ear for music, as he was able to make his music directors come up with a number of timeless melodies, which he picturized

extremely well with his fertile imagination. The fans would recall the masterly filming of the songs of *the guide* , like *Aaj Phir Jeene Ki Tamanna Hai* ( Waheeda celebrating her decision to break the shackles), *Tere Mere Sapne Ab Ek Rang Hai* (In very simple yet elegant shots using low intensity lights of dawn/dusk), *Piya To Se Naina Lage* ( Waheeda Rehman, beginning with a school level function, goes on to become a national level dancer ) , and *Kya Se Kya Ho Gaya Bewafa Tere Pyar Me* (with Waheeda on a pedestal and Dev Anand wearing handcuffs). These songs are not only artistically filmed, they also mark important turns in the story. *Guide* was truly a work of genius, and Vijay Anand was now in the big league of the great filmmakers.

Vijay Anand was known to devote exclusive quality time for preparing the script. He would close himself inside a hotel room or a guest-house room for two to three weeks, block himself completely from the outer world, and hammer away at the script. In fact, when Vijay Anand was roped in to assist in the making of *Taxi Driver* , he was advised to be fully prepared with the script, before the commencement of the shooting, instead of making changes on the sets, because the film was to be shot in just five weeks on a very tight budget. This became a mantra for his future films, and it came easy to him as he used to follow similar drills in case of the plays staged by him in school and in college .

Goldie wrote the script of *Hum Dono* in eighteen days of seclusion in a guest house in Kashmir. The script of the Hindi version of *the guide* was written by him, with a ‘Do Not Disturb’ sign for three weeks, in a hotel room in Mahabaleswar. In case of *Johny Mera Naam* , not only that he devoted three exclusive weeks to preparing the script, he further closed himself in a hotel room for an extra week, to write the climax, which is supposed to be the best ever filmed climax of a movie.

Vijay Anand had very high degree of professionalism, and the actors were in awe of him. As he went fully prepared to the sets, the actors also came to the studios on time and with their lines well memorized. He was a very sensitive individual, a bit on the inflexible side. He never compromised with the quality, he got the best of everything to make his movie a memorable viewing experience.

In 1966 Vijay Anand did his first movie outside Navketan as he directed Shammi Kapoor and Asha Parekh in the super hit Nasir Hussain production *Teesari Manzil* . It was a first of its kind, a musical suspense thriller. Vijay

Anand's narration was so gripping that the viewers were glued to their seats till the very end. Young RD Burman's outstanding music was made the best use of by Vijay Anand with the marvelous picturization of the songs like *O Haseena Julfon Wali, Aaja Aaja Main Hoon Pyar Tera, O Mere Sona Re, Diwana Mujhsa Nahi, and Tumne Mujhe Dekha* .

After *Teesari Manzil* , Vijay Anand directed Dev Anand, Vyjayanthimala, Tanuja, and Ashok Kumar in the Navketan Film *Jewel Thief* , based on the master crime story teller KA Narayan's work about an elusive thief. The film was a mega hit mainly because of the crisp narration and outstanding song picturization by Vijay Anand.

In 1968, Vijay Anand directed Dev Anand and Asha Parekh in the suspense thriller *Kahin Aur Chal* which could not be released in a proper manner. There are trivia stories about the financiers creating problems for the film. The fans can, however, view on the You Tube, the beautiful songs of Shailendra composed by Shankar Jaikishan for this movie.

The all-time blockbuster *Johny Mera Naam* was the third movie of Vijay Anand outside Navketan, after *Teesari Manzil* and *Kahin Aur Chal* . Dev Anand, Hema Malini and Pran played the main roles in this movie produced by Gulshan Rai, the distributor of *Teesari Manzil,* and *Jewel Thief* . With this movie, Vijay Anand reached the pinnacle of his success as a filmmaker.

*Tere Mere Sapne* was the first movie of Vijay Anand, since he wielded the megaphone, that did not make money at the box office. In fact, Vijay Anand incurred some losses as a producer of the movie, something he had not bargained for. Being a sensitive individual, Vijay Anand was shattered by the commercial failure of the movie. However, the critics loved the movie based on a story of the ethical dilemma faced by the doctors featuring Dev Anand, Mumtaz, Hema Malini, and Vijay Anand himself, playing the role of Doctor Kothari, a very effective portrayal of a lovable character .

The beginning of the seventies marked an important phase in Vijay Anand's life. If *Guide* was the best thing that happened to Vijay Anand, *Johny Mera Naam* , in spite of its phenomenal success, was the worst thing that happened to him. After *Johny Mera Nam* , the producers started to see him as a money-making machine who would multiply their investment ten or twenty times. He was flooded with the offers from the top production houses to direct their movies.

Vijay Anand, however, remained completely unfazed by the flood of offers; he accepted only some of the offers of the production houses to direct their movies. He wanted to make his own films, and to become a full-time actor. There were other important changes that took place in Goldie's life. Being a thinking and creative individual, Vijay Anand was a seeker of spiritual solace. He became a disciple of Acharya Rajneesh, and started to spend time in his Pune Ashram on regular basis. As he had to divide his time between the Ashram and the Studio, his work suffered.

The success of *Guide, Jewel Thief* , *Teesari Manzil* , and *Johny Mera Naam* did not go to Goldie's head, but somehow, at the zenith of his career, he lost the focus of his professional life, not being sure what to do next. Maybe he was disheartened by the failure of *Tere Mere Sapne,* or maybe there were some unresolved personal issues in his life, or maybe it was his decision to become a full-time actor, but the effect was that the fans did not get as much from him as they expected .

Had he been greedy and materialistic, he would have grabbed all the post Johny Mera Naam offers to direct as many films as he could, and that would have made him very rich indeed, because the producers were willing to pay him astronomical sums as his director's fee. But Goldie was made of a different stuff. Instead of raking in money, he wanted to make quality movies and to revive his ambition to act. In that context, the commercial failure of *Tere Mere Sapne* was a big setback. It is believed that he agreed to direct the movie *Blackmail* only to cover the losses from *Tere Mere Sapne* . He also produced and directed *Chhupa Rustam* under the banner of Navketan Enterprises, with an eye at the box office.

Doing *Blackmail* and *Chhupa Rustam* was not such a bad idea; these movies turned out to be above average earners at the box office, and the receipts of *Chhupa Rustam* helped him square some of his debts incurred in the production of *Tere Mere Sapne* . The damage was actually caused by the movies like *Double Cross* and *Chor-Chor* in which he acted, and *Jaan Hazir Hai* which he produced.

Though Dev Anand had entered the field of direction with the movies like *Prem Pujari* and *Hare Ram Hare Krishna* , Vijay Anand still did Navketan movies like *Tere Mere Sapne, Chhupa Rustam* and *Bullet* under the banner of Navketan Enterprises. Vijay Anand was given lead roles by some producers, and he also acted in the movies produced by him, but the responsibilities of directing the movies, combined with playing lead roles,

was a bit too much. While he proved his caliber as an outstanding actor in the movies like *Kora Kagaz,* and *Main Tulsi Tere Aangan Ki,* his image as a surefire hit director suffered as the movies directed by him in the seventies did not do too well at the box-office.

Also, it was late for Vijay Anand to work as a full-time actor, he was already touching forty. He should have realized the full-time actor ambition in his twenties. When he made a choice to direct *Nau Do Gyarah* , the die was cast for him to be a full-time writer-director for a life time. If he seriously wanted to be a full-time actor, he should have left the job of directing Navketan movies to Raj Khosla. It is true that Goldie's early movies like *Zoru Ka Bhai* and *Agra Road* did not work, but he would have made a place for himself as an actor, if he had persisted. After all, Dev Anand got his first hit *Ziddi* only after two years of his debut, and his first blockbuster *Baazi* came only after five years of the acting career. Shammi Kapoor also gave a string of flops for four years before *Tumsa Nahi Dekha* made him a star. The point is Vijay Anand should have worked on his ambition to be a full-time actor while he was in his twenties, instead of waiting for it till his forties.

Even in his forties, Vijay Anand was brilliant in movies like *Kora Kagaz* and *Main Tulsi Tere Aangan Ki,* but he certainly should have avoided the lead roles like those in *Double Cross* and *Chor-Chor* . He should have more often played the roles like that of Doctor Kothari of *Tere Mere Sapne* , but he should have totally avoided the roles like that of Jimmy Fernandes of *Chhupa Rustam* .

In some of his movies as a lead actor, his relatives/ friends were producers/directors. For example, *Double Cross* (1972- with Rekha as the heroine, and Ranjeeta Thakur as the second lead) was produced by Yash Kohli and directed by Gogi Anand, and in *Chor Chor* (1974-with Leena Chandravarkar as heroine), his long-time assistant Prem Prakash tried his hand at the direction. These movies did not do much to further Goldie's career as an actor. But *Kora Kagaz* (1974, director Anil Ganguly, National Award for the movie with most wholesome entertainment) and *Main Tulsi Tere Aangan Ki* (1978, director Raj Khosla, Filmfare Award for the best film) established him as a serious actor. However, he did not take advantage of the commercial and critical success of these films to seek more opportunities as an actor. He did what he wanted to do. He produced a movie *Jaan Hazir Hai* , mainly for his nephew Shekhar Kapoor, and his

friend Prem Nath's son, Prem Kishen. Vijay Anand did not act in this movie, nor did he direct it. The film failed at the box office, and Vijay Anand had to suffer financial losses.

Vijay Anand directed Dharmendra, Raakhee, and Shatrughan Sinha in *Blackmail* which is still remembered for the fantastic song picturization of *Pal Pal Dil Ke Paas Tum Rahti Ho.* The movie did above average business at the box office but it was nowhere near the earlier Vijay Anand movies. Out of the Vijay Anand directed post Johny Mera Naam movies, *Chhupa Rustam* was above average, while *Bullet* was average at the box -office. As to the movies with Goldie in the lead role, *Double Cross* and *Chor-Chor* were poorly made movies that failed at the box-office. But as Vijay Anand gave memorable performances in the films of other directors like *Kora Kagaz* , and *Main Tulsi Tere Aangan Ki* , it can be concluded that though Vijay Anand had two strings in his bow, he should have used only one at a time. He should have worked either as a full-time actor or as a full-time director, it was not a wise move for him to combine the both.

The trivia has it that, Vijay Anand was associated as a writer -director with Inder Kumar Behl's high profile project *Ek, Do, Teen, Char* which had four heroes - Dev Anand, Dharmendra, Shashi Kapoor, Rishi Kapoor; and four heroines- Raakhee, Hema Malini, Parveen Babi, Tina Munim; and Amzad Khan was to play the villain.Unfortunately, the project got shelved.

In 1978, at the age of 44, Vijay Anand got married to his niece, Sushma Kohli. This led to much social embarrassment, but had a stabilizing effect on his emotions.

Vijay Anand directed Dharmendra, Amitabh Bachchan, Zeenat Aman, and Rekha in Tito's movie *Ram Balram* (1980) . The movie, a multistarrer based on Kamleswar's story, did good business at the box office , but certainly not as much as the producer expected from a Vijay Anand movie. The music directors Laxmikant Pyarelal scored some popular numbers like *Yaar Ki Khabar Mil Gayi* , *Ek Rasta Aha,* and *Ab To Ram Hi Jaan Bachaye* .

His other movie , Mushir-Riyaz's *Rajput* featuring Dharmendra, Rajesh Khanna, Hema Malini, Vinod Khanna, Tina Munim, and Ranjeeta was a multi-mega star movie which did average business at the box office.

There are trivia stories that in the late seventies, and in the eighties, there were serious problems about the star actors not being able to give dates for

the shooting, and the music directors not being able to have sufficient number of sittings with the director. Vijay Anand's style of direction involved a lot of preparatory work for each shot, and the overworked stars, working in shifts, were not able to spare so much time to meet the professional requirements of Vijay Anand.

It is hard to answer the question as to what extent the star-system, or the way it operated in the eighties to suit the overburdened shift -switching actors, was in the minds of the producers when they stopped hiring the highly professional directors like Vijay Anand, or was it simply that the box-office receipts of *Ram Balram* and *Rajput* could not match those of *Johny Mera Naam* and *Teesari Manzil* , because if a producer expects two thousand percent return on his investment, he is not satisfied with just one hundred and fifty percent. Whatever the reason, the outstanding creative genius of Vijay Anand remained grossly underutilized in the post 1980 phase. The offers from the producers to direct their movies ebbed away, and some projects which Goldie took up were shelved for one reason or the other .

In the period when Vijay Anand was busy directing *Ram Balram* and *Rajput* for the producers Tito and Mushir-Riyaz respectively, he himself produced two movies in which he also played the lead roles. But he assigned the job of directing his own movies to other filmmakers. The first movie *Ghunghroo Ki Aawaaz* (1981) was directed by Tulsi Ramsay and Shyam Ramsay who had become famous for their spooky movies of seventies. The movie *Ghunghroo Ki Aawaaz,* inspired by Hitchcock's *vertigo* , had Vijay Anand, Rekha, Shree Ram Lagoo, Dheeraj, and Padma Khanna in the main roles. The Ramsays could not repeat the magic of their earlier movies and the film *Ghunghroo Ki Awaaz* was soon forgotten. The movie flopped in spite of Vijay Anand's histrionic abilities and Rekha's glamor. Even RD Burman's inspired music, Asha Bhonsle's hit number *Jo Bhi Tune Dekha,* and Kishore Kumar's soulful rendition of the numbers like *Mere Humraz, Kaisa Hai Ye Raaz* could not save the movie .

Vijay Anand produced and played the lead role in another movie *Hum Rahe Na Hum* (1984) which was directed by his nephew Ketan Anand. In this movie, in place of RD Burman, Bappi Lahiri scored the music. Vijay Anand, Shabana Aazmi, and Rehana Sultan played the main roles in this movie and they were ably supported by Simple Kapadia and Kanwaljeet Singh. Bappi Lahiri composed some catchy tunes for the film, particularly

the number filmed on Simple Kapadiya. The movie, however, could not make any impact at the box-office .

The next movie *Main Tere Liye* (1988) also had similar fate. This film was produced by Dev Anand, and directed by Vijay Anand. The film had Suneil Anand, Meenakshi Sheshadri, Rajendra Kumar, Asha Parekh, Om Puri, Iftekhar, and Gulshan Grover in the main roles. Bappi Lahiri composed some hummable numbers like *Wada Nibhana* and *Man Ke Mandir Me* , but there were no ripples at the box office.

The last Vijay Anand movie *Jana Na Dil Se Door* (2001), produced and directed by him, could not be released.

Vijay Anand ended his long association with Acharya Rajneesh to become a disciple of the mystic Guru UG Krishnamurthy, whom he described as a non-teacher-teacher, and a non-guru-guru, who helped him find answers to some of the intricate puzzles of human existence.

In 1994, he switched to the smaller screen where he got the viewers' thumbs up for the famous TV serial *Tehkikaat* , in which he played Sam, the detective, while his co-actor, Saurabh Shukla, played Gopichand.

In 2001, Vijay Anand was appointed the chairman of the Central Board for Film Certification, popularly known as the Censor Board. In that capacity, he succeeded his *Teesari Manzil* heroine Asha Parekh. He, however, quit the job after a year or so because his proposal for permitting more creative freedom to the film-makers was turned down by the Ministry of Information and Broadcasting .

Vijay Anand died rather early, at the age of seventy, in 2004, of a heart attack. He is survived by wife Sushma, and son Vaibhav.

Vijay Anand is remembered as a highly talented, creative, polite, broad minded, large hearted, perspicacious, and a very sensitive individual, who would always give of himself and never take advantage of anybody. He was an aesthete who made a mark for himself as a great filmmaker and people will never forget his contribution to the Indian cinema. For his works in the fifteen years period from 1957 to 1971, he stands out by a wide margin. He is, without doubt, in the list of the all-time great Bollywood directors like Raj Kapoor, Guru Dutt, and Yash Chopra, who made artistic films which were also commercially successful.

# Chapter Nine

# Dev Anand Films After Des Pardes

Age did not deter the evergreen star Dev Anand from making movies. After *Des Pardes* , he worked in eighteen movies with the last movie *charge sheet in* 2011. Some of these movies were commercially successful, others were not, but the word retirement was not in Dev Anand's dictionary. He went about pursuing his passion of making movies till the very end. It was his enthusiasm for the movie making that kept him forever young.

Dev Anand always chose new subjects for his movies and tried to give important messages to the viewers. He gave break to a number of young actors, and provided the opportunity to resume working to some of the well-known actors of yester years who were out of work. In the process of movie making, he generated employment for thousands of the crew.

Out of the first four post Des Pardes movies, two movies *Loot Maar* and *Swami Dada* made money at the box office but *Man Pasand* and *Anand Aur Anand* failed at the box office .

*Man Pasand* (1980) was produced by Dev Anand's close associate production executive and song writer, Amit Khanna, and it was directed by Basu Chatterjee.

Dev Anand, Tina Munim, Girish Karnad, and Mehmood played important roles in this movie based on the blockbuster Hollywood hit of sixties *My Fair Lady* . The fans would recall that Dev Anand had acted opposite Suraiya in Ranjit Studio's *Nili* (1950), which was a similar movie based on *Pygmalion* .

In spite of the presence of the star actors, and a talented director, *Man Pasand* could not make any impact at the box office. The failure can be attributed to the unusual plot twists given to the original story. *My Fair Lady* was about the social scenario in Edwardian London when the social status of a woman was judged by her accent, dress sense, and the social

graces. The protagonist, Professor Higgins (Rex Harrison) takes up a challenge offered by Colonel Pickering to train a flower girl Eliza Doolittle (Audrey Hepburn) to pose as a lady in a high society ball, the training was based on phonetics aimed at improving the accent. In case of *Man Pasand* , there were music lessons, including the instrumental training in Tambura playing, besides improving the social skills of the heroine. That took the adapted version in a completely different direction because the focus shifted from the social etiquettes training to music. There was another twist in the adapted version that, more or less, killed *Man Pasand* . Colonel Pickering, in *My Fair Lady* , merely undertakes that he would pay the training expenses in case the hero, Professor Higgins, succeeded in his endeavor to improve the accent and social skills of the heroine. In *Man Pasand,* the second male lead Kashi Nath (Played by Girish Karnad) makes a bet that he would marry the heroine in case the hero trained her as an accomplished singer with social graces. In fact, the initial scenes depict that the objective of the movie is to get Kashi Nath (Girish Karnad) married to a girl who is well trained in music, and who also has social graces in abundance. As the viewer identifies himself with the hero, the adapted version loses its appeal right in the beginning, because it is given that even if the hero was successful in his endeavor, it is the second male lead who would marry the heroine instead of the hero. Can one imagine Colonel Pickering of *My Fair Lady* declaring that he would marry Eliza Doolittle in case Prof Higgins was able to improve her accent? Though there are necessary amends in the end, with Girish Karnad releasing the hero Dev Anand from the obligations of the bet, making it possible for the hero to marry the heroine, the damage is already done.

Rajesh Roshan came up with some good tunes like *Charu Chandra Ki Chanchal Chitwan* , but his music was not as popular as it was in *Des Pardes* . Two of the original tunes of *My Fair Lady* were adapted as Hindi songs with the permission of Frederick Loewe, *Rahne Ko Ek Ghar* was based on *Wouldn't It Be Lovely* , and *Hoton Pe Geet Jage* was based on *I Could Have Danced All Night.* Still there is not a single number that can stand anywhere near the songs sung by Suraiya in *Nili* .

Dev Anand and Girish Karnad played their parts well. Tina Munim of 1980 was as pretty as Audrey Hepburn of 1965, and Basu Chatterjee is, without doubt, a great director; still, the movie *Man Pasand* did not work because of the totally unrealistic twists in the script of the adapted version.

Had Vijay Anand been the screen play writer and director of *Man Pasand* , he could have made an all-time great movie out of this adaptation.

*Loot Maar* (1980) was a masala entertainer with Dev Anand playing the character of an Ex Air Force Officer whose wife, played by Raakhee, is killed by bank robbers. Dev Anand tries to avenge the murder by eliminating the culprits. Tina Munim plays the role of a rich businessman's daughter who falls in love with Dev Anand. Rajesh Roshan's dance number *Jab Chhaye Mera Jadoo* , which was filmed on Simple Kapadiya, is still very popular.

In the early eighties, there were many incidents involving fake godmen. Since Dev Anand had always been inclined to make movies on topical subjects, he produced and directed *Swami Dada* (1982) which is about a petty criminal who escapes his evil Boss, goes to America, becomes a godman, marries a pretty American girl, returns home, and tries to reform the criminals of his former gang. For the role of the hero's American wife Dev Anand chose an Irish American girl Christine O' Neill (real name Lynn Swennie) whose photo he had seen on the cover page of the Boston Globe magazine. The film star Jackie Shroff made his Bollywood debut in this movie in the role of a small-time criminal. Jackie was to be cast in a meatier role, opposite Rati Agnihotri, which went to Mithun Chakarborty who had a higher billing at that time. Anyway, Jackie never complained. He is a Dev Anand fan to end all the fans. Even after he became a big star, he was always willing to act in Dev Anand movies, no matter how small or insignificant the role was. He acted in six Dev Anand movies including the last one *charge she* et. In *Swami Dada* , Padmini Kolhapure, Naseeruddin Shah, and Kulbhushan Kharbanda also played important roles, and Vijay Anand's son Vaibhav, who was just two or three years old at that time, appears in this movie as the hero's child from his American wife.

This movie also marks the return of RD Burman to the Navketan fold, though his music for *Swami Dada* did not enthuse the listeners. RD Burman also scored music for the next two Navketan films *Anand Aur Anand* , and *Hum Naujawan* without much success as the Bollywood was under the firm grip of disco mania. Navketan went to Bappi Lahiri for music of their 1989 film *Sachche Ka Bolbala* as it was Bappi Da's Bolbala(dominance) at that time.

*Anand Aur Anand* (1984) is based on the psyche of an Indian husband who is virile but his wife cannot conceive. In the movies of fifties and

sixties, such situations were easily handled by adopting a child. In eighties and nineties, the scriptwriters tried innovative solutions and the stories went haywire in the process. Suraj Sanim had written a beautiful script for *Des Pardes* (1978), but in case of *Anand Aur Anand* he used unusual and unbelievable plot twists with unintended consequences. The hero's wife, played by Raakhee, cannot conceive, the story has hero impregnating his secretary, played by Smita Patil, asking her to marry an impotent and cruel union leader, so that the hero's biological child is not born out of the wedlock, with the understanding that the union leader, played by Raj Babbar, will divorce Smita Patil after some time. The things get complicated when the union leader refuses to divorce the hero's girlfriend. The child grows up to become Varun Anand (played by Suneil Anand in his debut movie), comes in conflict with the biological father, as he takes the side of his foster father Raj Babbar. *Anand Aur Anand* was also a debut movie for Natasha Sinha who is cast as Suneil Anand's love interest.

There is a general consensus, among those who write about the films, that *Anand Aur Anand* was not an appropriate launch for Suneil Anand. He should have been launched with a love story, and if father and son had to be in the same movie, the writer should have come up with a *Trishul* like script where both the father and the son could shine in clearly defined roles. The screenplay of *Anand Aur Anand* has obvious faults as it focusses only on the hero's urge to propagate his genes, it completely overlooks the injustice done to the characters played by Smita Patil, Raj Babbar, and Suneil Anand.

After *Anand Aur Anand* , Dev Anand did fourteen movies in twenty-seven years which comes to an average of one movie every two years. Three of these fourteen movies were made by the production houses other than Navketan, and in case of one of these three movies he was the producer-director but he did not act in it. One of the movies *Aman Ke Farishtey* was made by Sohan Art International in 1992 but was released in 2016, technically making it the last Dev Anand movie. Some of these movies made money, others did not do too well at the box office. His spirits, however, did not dampen, and he kept on making new movies on topical subjects and with very important messages of social relevance particularly for the young generation. His films abound in beautiful visuals and natural scenery. In place of the computer graphics, his films gave natural shots of scenic outdoors within India, and outside India in places like Switzerland, Denmark. Sweden, Belgium, Scotland, London, America, and Canada.

*Hum Naujawan* (1986) brought to the fore the prevalent problems of the campus violence and the powerful politicians prevailing over the police, with the result that the criminals get scot free. Dev Anand plays a College Principal whose daughter, played by Tabu, is raped and killed by a student from a politically powerful family. The police do not proceed against the offender student because of the political pressure. Dev Anand brings the culprit to book with the help of some of his students. The most prominent among the students was Dev Anand's latest discovery, Richa Sharma, who later on married Sanjay Dutt. Unfortunately, she died of brain tumor in 1996 .

Apart from Richa Sharma, *Hum Naujawan* was a debut movie for Tabu, Atlee Brar, Akshay Anand, and Bunty Behl. The music was scored by RD Burman who did not make it to the list of popular songs in the third successive film during his second innings with Navketan.

*Sachche Ka Bolbala* (1989) was the story of a fearless and truthful editor of a newspaper who is framed in a murder case by the powerful people annoyed by his honest reporting. Hema Malini played the romantic lead opposite Dev Anand in this movie. Meenakshi Sheshadri, playing the role of Hema Malini's younger sister, was cast opposite Jackie Shroff. The music was scored by Bappi Lahiri, the top music director of the time.

Dev Anand played the central character in Tanushree Films movie *Lashkar* (1989), which was directed by Jagdish Kadar, and which highlighted the menace of drugs and the hold of the drug mafia over the society. After suffering setbacks in his personal life, the hero, with the support of three young men, takes on the dreaded drug mafia leader Sangram Singh played by Kiran Kumar.

Dev Anand performed very well in the lead role, and he was ably supported by a number of popular actors like Sonam, Madhavi, Aditya Pancholi, Hemant Birje, and Sumeet Sehgal. The music was scored by Nadeem-Shrawan who did a good job of it. The movie turned out to be a big success at the box-office.

Sports and Terrorism were the important subjects of topical nature that formed the core of the story of Dev Anand's next movie *Awwal Number* in which an up and coming cricketer, played by Amir Khan, is pitted against a villainous fading cricket star, played by Aditya Pancholi. The plot is complicated by the terrorists who threaten to kill fifty thousand spectators

watching the final match in the Wankhede stadium, and it is for the Director General of Police, played by Dev Anand to fix it all. Dev Anand's yet another discovery Ekta was the heroine of this movie, and Aftab Shivdasani made his film debut as a child artist. After acting in some more movies, Ekta got married to Moinish Behl, Nutan's son.

All the famous cricketers of the time, including Sachin Tendulkar, attended the premier of *Awwal Number* , which was the first sports movie. Dev Anand was of the view that *Lagaan* was inspired by *Awwal Number* .

*Sau crore* (1991) was about investigation of a murder mystery involving a famous personality. The message of the movie was that the power of democracy in India (the will of India's hundred crore people, sau crore in Hindi) will ultimately prevail and we will be able to root out the crime and corruption from our country. Like in other movies, Dev Anand gave a chance to the newcomers Ananya, Fatima Sheikh, and Raman Kapoor who made their Bollywood debut in this movie. The movie also had powerful performances from Naseeruddin Shah, Anupam Kher and Sonika Gill. The music was scored by Bappi Lahiri, who gave some catchy numbers like *Desi Dhun Videshi Taal* .

*Aman Ke Farishtey* was produced in 1992 by Sohan Bhatia and Praveen Kotak, and it was directed by Kader Kashmiri. It was a crime thriller starring Dev Anand, Hema Malini, Javed Jaffery, Kiran Kumar, Bob Christo, Ekta, Aashif Sheikh, and Rupa Ganguli. Because of some problems, the producer did not release the movie in the year of production. The movie was finally released in 2016.

*Pyar Ka Tarana (1993* ) is unique in the sense that it is the only movie made by Dev Anand in which he did not act, and it is the only Navketan production which had a business partner.

Mangharam Harwani, an NRI based in Denmark, who owned the film production company Sunico Productions, was the business associate of Dev Anand in the production and distribution of the film *Pyar ka Tarana* which was directed by Dev Anand and co-produced by Navketan and Sunico .

Manu Gargi, son of the famous Punjabi Author Balwant Gargi, played the lead role, while Akshaya Anand, who had made his debut in *Hum Naujawan* played the second male lead in *Pyar Ka Tarana* . Two of Dev Anand discoveries, Anita Ayub, and Mink played the female leads, apart from a Swedish actress Maja Riis. The major part of the film was shot in

Copenhagen which revived Dev Anand's memories of sixties as his famous *Jewel Thief* cap was bought from Copenhagen. Pandit Ravi Shankar and his son Anand Shankar gave the background music for the film while the songs were composed by Ram-Laxman, the *Hum Aapke Hain Kaun* fame.

The film *Pyar Ka Tarana* did good business in India and abroad, but there was some misunderstanding between the two business partners. Mangharam Harwani sued Dev Anand for not giving him the distribution royalties, and Dev Anand filed a defamation case against Harwani. As reported by PTI on 29 October 2002, the matter ended with an out of the court settlement.

In *Gangster* (1994), Dev Anand raised an important issue of the criminals falsely implicating innocent persons. He played the role of a priest who is falsely implicated in a criminal case and has to serve the sentence for the crime he did not commit. The priest comes back from the prison in a new avatar and, with the help of some of his former jail inmates, takes the criminals to task. The film also deals with the problems of diamond smuggling, and a large part of the movie was filmed in Belgium.

Manu Gargi, Mink, and Anita Ayub, the trio from *Pyar Ka Tarana* , were cast again in this movie. The glamorous Mamta Kulkarni also played an important role in the movie, as also the star character actors of yester years, Ajit, and Jogendra. The songs were composed by Jain-Lalit who were the top music directors at that time. Some reviewers feel that this movie was inspired by the Alexander Dumas's work *The Count of Monte Christo.*

Two Dev Anand fans, TP Agarwal, the producer, and Ashok Tyagi, the director made *Return of the Jewel Thief* , which was a sequel to the 1967 movie *Jewel Thief* . Besides Dev Anand and Ashok Kumar, who had acted in the original, the sequel also had Dharmendra, Prem Chopra, Jackie Shroff, Sadashiv Amrapurkar, Madhu, Shilpa Shirodkar, and Anu Agarwal. The songs were composed by Jatin-Lalit. The Director Ashok Tyagi is also known for *Riyasat* which was the last movie of Rajesh Khanna.

Even with the presence of so many heavyweights, the movie *Return of the Jewel Thief* was only an above average earner at the box office because of the obvious flaws in the script. The idea of the British Government loaning the Kohinoor diamond to an Indian diamond merchant did not go well with the viewers. As many as five characters are suspected of stealing Kohinoor, which reduces the movie to a farce in place of the intended crime thriller.

Though Ashok Tyagi has been acclaimed as a meritorious director, some Dev Anand fans are of the view that the job of directing this movie should have been given to Vijay Anand, the director of the original, who would have made a great sequel.

The year 1996 marked fifty years of Dev Anand in Bollywood. His fans organized felicitation functions all over the country and at several places abroad. The first of these functions was organized in Pune where Dev Anand had begun his career in the Prabhat Studio in 1946.

*Main Solah Baras Ki* (1998) was a nice, clean movie without a trace of violence in it. Dev Anand's discovery Sabrina, real name Shiasta Usta, a beautiful Turkish-American girl from Atlanta, was cast as the female lead in this film. The movie has outstanding visuals, particularly as it shows the beautiful landscapes from Scotland, Ladakh, and Ajmer. The movie, however, ran into several problems with the censor board, and Dev Anand had to slash some scenes that were crucial to the story. His experience with the unyielding officials of the censor board was the food for thought for his next movie *Censor* .

There was another Dev Anand discovery, Neeru Bajwa, playing the second lead in *Main Solah Baras Ki* . The *Jewel Thief* heroine, Tanuja, excelled in the role of Sabrina's mother. The movie also had other actors from the golden era like AK Hangal, Shashikala, and Urmila Bhat. The music director Rajesh Roshan, working for Navketan after a gap of eighteen years, composed some excellent numbers.

Film censorship has always been a topic of hot debate: whether the censors should have the power and authority to curb the artistic freedom, or, should we give the filmmakers the unfettered license to go to any extent to further their commercial interests in the name of creativity? Dev Anand movie *Censor* (2001) was about how a filmmaker is harassed by the censors because the members of the censor board have one or the other personal reason to stop the exhibition of the movie.

The star cast of *Censor* reads like who-s-who of the Bollywood film industry. The movie had Dev Anand, Hema Malini, Rekha, Shammi Kapoor, Amrish Puri, Randheer Kapoor, Aruna Irani, Jackie Shroff, Ayesha Julka, Mamta Kulkarni, Govinda, Archana Puran Singh, Pooja Batra, Mink, Mukesh Khanna, Johny Lever, Mukul Dev, Sharad Kapoor, Govind Namdev, Smita Jaykar, Rajit Kapoor, Dolly Bindra, Nikhil Kapoor, among

others. Two gorgeous newcomers, discovered by Dev Anand, Heenee Kaushik and Mohini Sharma, made their debut in this movie. The Prem Pujari fame Neeraj's lyrics were composed into hummable numbers by Jatin-Lalit, particularly the Lata Mangeshkar song *Mere Dil Me Tum, Nazar Me Tum* needs special mention .

Asha Parekh, Dev Anand's heroine of *Jab Pyar Kisi Se Hota Hai* and *Mahal,* was the chairperson of the censor board at the time of the release of *Censor.* The film was cleared by the regulatory body quickly and smoothly. However, the film could not make money at the box office mainly because the script was designed to have the main film, about the filmmaker facing problems with the censors, and a film-within-the-film, which is the film to be judged by the censor board. The dual story structure required some great editing to make the narration comprehensible. As the editor did only an average job, the viewers had difficulties in following the switchovers.

Dev Anand welcomed the new millennium with his movie *Love at Times Square* , for which he filmed the new millennium eve function in New York, with the scenes of the great Mohammed Ali doing the countdown. The story also has a reference to the Nine Eleven terror attacks.

The movie *Love at Times Square* starred Dev Anand, Moon Moon Sen, Heenee Kaushik, who had made her debut in *Censor* , Harish Patel, Vikram Gokhle, Lucky Ali, and Tom Alter. The present-day youth icon Salman Khan did a song sequence, and the youth icon of seventies Rishi Kapoor made a special appearance as a channel CEO. The great Adnan Sami also did a song for this Dev Anand movie.

*Mr. Prime Minister* (2005) is a satire on hung parliament, and the corruption in politics. It also raises the important issue of terrorism. This film was shot in Gujrat on locations which were not very far from *Limdi* where the village scenes for 1965 movie *Guide* had been picturized.

In the movie , Dev Anand plays a very rich NRI who loses his memory in the 2001 Bhuj earthquake. He forgets his identity and makes a living by selling newspapers in a rehabilitated village. He becomes so popular that he is elected MP, gets kidnapped, tortured, and regains his memory to fix it all.

In *Mr. Prime Minister* Dev Anand was supported by Tara Sharma, Boman Irani, Prem Chopra, AK Hangal, Milind Gunaji, Mohan Joshi, and Shahbaz Khan. The music director Bappi Lahiri scored some catchy tunes, but the movie did not do well at the box office.

Dev Anand's last movie *Charge Sheet* (2011) was released just a few months before his death. It is amazing that an eighty-eight-year-old man scripted, produced, directed, and acted as the main lead in a full length commercial movie. Such was Dev Anand's influence that the Warner Brothers became his distribution partners for this film .

In *Charge Sheet* , Dev Anand brings to the fore, the important subject of the overseas mafia dons interfering with the functioning of the Bollywood film industry, as also how the corruption among certain police officials hamper the investigation denying justice to the innocent victims. Naseeruddin Shah plays a mafia don who prevails over a movie director, played by Jackie Shroff, to cast the don's girlfriend in a movie replacing the existing heroine Minnie, played by Divya Dutta. When Minnie tries to protest, she gets killed. Dev Anand plays a retired Police Officer, who is also one of the suspects in Minnie's murder case. He has to prove his innocence and also to solve the murder mystery, which puts him into conflict with some corrupt police officers like the one played by Yash Pal Sharma.

Riya Sen played a role in this movie, making it a record of sorts, as she represented the third generation acting in a Dev Anand Movie. Her grandmother Suchitra Sen acted opposite Dev Anand in *Bambai Ka Babu* , and her mother Moon Moon Sen acted opposite Dev Anand in *Love at Times Square* .

The famous cricketer Sandip Patil's son Chirag Patil also played a role in the movie; and, last but not the least, the well-known political figure, Amar Singh, plays the role of Home Minister in this movie.

A film *Aman Ke Farishtey* , which had been produced by Sohan Bhatia and Praveen Kotak in 1992, was released in May 2016.

In some interviews, Dev Anand cited lack of proper marketing as the reason of the indifferent box office performance of his last few movies. This is true, because marketing has assumed a disproportionate significance in the last twenty years or so, as it is said that in case of some of the movies the marketing budget is twenty-five to thirty, even fifty percent of the total production costs. In fact, the modern-day marketing campaigns are so well planned and aggressive that the viewer's decision can be manipulated, and he can be made to believe which movie he should see, and which movie he

should not see. The rapid growth of technology has also made the marketing a necessary evil that bestrides the consumer choices.

Dev Anand had to contend with some difficult situations but nothing could chip away at his self-confidence. He continued to make movies which was not only his passion, it was his religion.

# Chapter Ten

# He Lives in Our Hearts

It was a day full of emotions for the fans of Dev Anand on 4 December 2012, his first death anniversary, when Waheeda Rehman unveiled his bronze life size statue in the UTV Star's property, Walk of the Stars, located at the Bandra Bandstand Promenade, in Mumbai. There could not have been a better way to make Dev Saab immortal.

It was an inspired move by the organizers of the function to invite the gorgeous Waheeda Rehman for unveiling of the statue of her handsome co-star of *Guide* and six other hit movies. Like in the case of Dev Anand, the age has not affected the looks of Waheeda Rehman, nor has it dampened her enthusiasm. Both Dev Anand and Waheeda Rehman got the Filmfare best acting awards for *Guide* . They also worked together in *CID, Solva Saal, Kala Bazar, Baat Ek Raat Ki, Roop Ki Rani Choron Ka Raja,* and *Prem Pujari* .

Waheeda Rehman got emotional at the time of the unveiling, tears welled up in her eyes as the memories of the past years flooded back. In her 2014 biographical book, in which she has mentioned about Dev Saab at several places, Waheeda recalls the unveiling ceremony when she could not stop herself from crying .

(Conversations with Waheeda Rehman, Nasreen Munni Kabir, 2014, page 206)

Dev Anand was her hero in her debut film *CID* . How could she have known at the time of filming of the song *Kahin Pe Nigahe Kahin Pe Nishana* that a day would come when she would be unveiling the statue of Dev Anand. As reported by Indiapost, Waheeda Rehman made the following remarks at the unveiling ceremony.

"I made my acting debut with Dev Saab and went on to do six more films with him. He was extremely passionate about his work and we shared a wonderful working relationship. While he will always be remembered for

his movies, a tribute such as this will immortalize Dev Sab forever. And I am more than happy to have the privilege of unveiling his statue."

(The indiapost.com, The India Post Daily News, 4 December 2012)

For Dev Anand fans, it was much more than a simple unveiling ceremony of the star's statue. It was more like his resurrection as he will live forever in the hearts of his fans. In that sense, the statue has truly immortalized Dev Anand. His fans will always cherish his memories by watching his movies, listening to his songs, and seeing his images and videos at You Tube, face book pages, cine web sites, countless blogs and WhatsApp groups. More than that, the fans will follow his never-look-back philosophy of life to imbibe positive energy and to have a purpose in life to achieve excellence in their endeavors. Dev Anand will always be remembered not only in the form of the characters played by him on celluloid, but also as the embodiment of style, dynamism, energy, passion, positivity, and kindness.

Dev Anand is survived by wife Kalpana Kartik, the popular Bollywood heroine of fifties, son Suneil Anand, who is an actor and filmmaker, daughter Devina, and granddaughter Gina.

Dev Anand's son Suneil Anand was also present at the unveiling ceremony. Like his father, he is handsome, graceful, soft spoken, positive, and forward looking. He spoke the following words about his late father.

"My father has to his name, a wonderful line up of movies, and he has contributed immensely to Indian and World Cinema. He continues to be a source of inspiration to millions of youth world over. He was passionate about his work and was always forward looking. And for him to receive such an iconic tribute as recognition of his body of work is truly heart warming. This is a momentous occasion for me and my family. Dev Anand is with us and live forever."

(The indiapost.com, The India Post Daily News, 4 December 2012)

The above words from Suneil Anand sum it up beautifully that Dev Anand is always with us if we follow his philosophy of life. While Suneil Anand will take his father's legacy forward, the network of Dev Anand fans will always keep Dev Anand's memory alive, and pass it on to the future generations.

Another important day for Dev Anand fans was 3 May 2013 when the Department of Posts, Government of India, honored Dev Anand's memory

by issuing a commemorative stamp. That was a befitting tribute to one of the most charismatic Bollywood actors.

The fans of Dev Anand come from all walks of life, within the country, and from among NRIs. The long list of his fans has politicians, businessmen, industrialists, software engineers, doctors, bollywood celebrities, stock traders, bureaucrats, police officers, among others.

Shri Ajit Parsanis, IPS, the former DGP of Maharashtra, has been a great Dev Anand fan. He accompanied Dev Anand's son Suneil Anand when the ashes of Dev Anand were immersed in the holy river Godawari in Nasik. In an interview, Shri Parsanis has been reported to have said the following words of admiration for Dev Anand.

"He was the most down to earth person, and a very good human being. I had invited him to my daughter's wedding. He had a recording session with Bappi Lahiri. He left the recording in the middle and came to give blessing to my daughter. For me he is still alive in the films that I watch even now."

(DNAindia.com 26 Sept 2015)

Dev Anand did not believe much in reminiscing, but there were a couple of occasions when he enjoyed going down the memory lane.

In the year 1999, Dev Anand accepted Prime Minister Vajpayee's invitation to be a part of the PM led delegation that travelled to Pakistan in a bus to promote peace and friendly relations between the two neighbors, India and Pakistan. The delegation included, among others, Jaswant Singh, Vijay Malhotra, Javed Akhtar, Kapil Dev, Kirti Azad, Arun Shourie, and Kuldeep Nayar.

Dev Anand was thrilled to be in Lahore, and visit his alma mater, the Lahore Government College to revive his more than fifty-year old associations. The TV reporters forgot about the VVIPs and followed Dev Anand when he went about the college campus, the principal office, and hostels where he had lived as a student.

In the year 2007, Dev Anand recollected his past experiences and penned his biography which proved that he was not only a great actor and filmmaker, he was also a great writer. Dev Saab prepared a 426 page hand-written manuscript, which shows how remarkably fit and active he was even in his eighties.

His autobiography *Romancing with Life* was released on his eighty fourth birthday in a high-profile launch ceremony presided over by the then Prime

Minister Man Mohan Singh, whose birthday also falls on 26 September. To add icing to the cake, the UPA Chairperson Smt Sonia Gandhi also graced the book release ceremony. At the time of the release of his biography, Dev Anand said, “This is a book of the people who have given my life to me, now I am giving it back to them.”

(Rediff.com 27 Sept 2007 )

On that day, there were several functions in Delhi including the one in Delhi Gymkhana where thousands of fans requested for his autographs. He could only sign in some of the autograph books because he had to go elsewhere, but he asked his fans to write their names and send the autograph books to his hotel. He stayed up till late night but he signed all the autograph books.

Dev Anand never disappointed his fans. He was highly approachable, he always answered his phone calls himself. He liked interacting with his young fans as he wanted to see the life from a young person’s perspective. He remained forever young because he used to draw his energy from his work. He was always inspired by the new ideas which would give him an opportunity to exrcise his creative options. Those who have been associated with him, remember him as a very polite, well behaved, highly accessible person who was full of enthusiasm, optimism and zest for life, who liked to travel, read good books, and meet new persons.

Dev Anand insisted on the best of everything to ensure quality work in his movies and he spared no expenses when it came to the production costs of his movies. But he was very disciplined in his personal life. He did not splurge his money on wasteful expenditure. He got married in a simple ceremony in Registrar’s office. He never threw lavish parties on birthdays or anniversaries, and there were no big bashes to celebrate the success of his movies. He used his savings judiciously and made some wise investments; like, he set up a recording studio at the Zig Zag Road, Pali Hills, Bandra which became a source of steady revenue for him .

He had many sterling qualities but the most important thing to remember Dev Anand for is his never-say-die spirit, his resilience. No event ever unsettled or disappointed him. He always moved on, with renewed vigor, leaving the past behind him. When his highly expensive and ambitious project *Ishq Ishq Ishq* (1974) failed at the box office, he did not sulk for a

moment. The following lines in his biography aptly describe his feelings after the debacle of *Ishq Ishq Ishq* .

“The film taught me resilience. A broken nose sometimes makes a great boxer. I had my nose broken in the film, but I came out unconquered and more invigorated, sharper in my senses, and more creative in my thinking. Soon, very soon, I thought I would come on to another idea, another project, even bigger, and even more challenging.”

(The autobiography, page 242)

A student aspiring to do well in the competitive exams can learn a lot from Dev Anand’s philosophy of life. The trick is that the student should believe in himself, and he should always look forward. He should never be disheartened by his performance in an earlier exam as that is a thing of past. The only goal post to look at is the future exam, and the student should give his hundred percent to the preparation for the forthcoming exam, and should not waste a single moment in thinking about what happened in the past.

Those who begin their professional journey as entrepreneurs, and those who want to be actors, artists, or sportspersons can also find inspiration in Dev Anand’s philosophy of life. First, one should never be lazy, negative, or indecisive. Second, it is important to know what are the core strengths that would work to one’s advantage. Third, it is crucial to build the self confidence and plan properly. Finally, one should never be unsettled by a failure, and one should always be prepared to start afresh with renewed enthusiasm and determination.

Dev Anand left this world as a fully satisfied man, but the fans feel they should have seen more of him. It is characteristic of the fans that they can never have enough of their idols, they want more and more. Fans wish Dev Anand had lived for a hundred years, if not more. Fans also wish Dev Anand had given us more movies. Dev Anand gave so many hit films in the fifties, but the fans feel that he should have also done *Tumsa Nahi Dekha* . In sixties, the fans watched Dev Anand in some of the all-time hit movies like *Hum Dono, Jab Pyar Kisi Se Hota Hai, Guide,* and *Jewel Thief.* Still, the fans are disappointed that he opted out of *Teesari Manzil* . It was a great delight for the fans to watch Dev Anand in the 1970 blockbuster *Johny Mera Naam* , yet they are disappointed that he refused to do *Zanjeer* . There are several fans who strongly desired that Dev Anand should have hosted

*Kaun Banega Crore Pati* and *Big Boss* . And, if he had been alive, the fans would have loved to see Dev Anand in the *Kapil Sharma Show* and similar programs.

The fans can, however, derive satisfaction from the fact that Dev Anand lived his life to the fullest, and he had no regrets as he lived his life entirely on his terms. He leaves behind, not only more than a hundred great movies to watch, but also his values and his philosophy of life which will motivate the young and the old alike. The people world over will hold him up as the perfect example of excellence.

The Dev Anand Story cannot have an end. Dev Anand, in heaven, does not want his fans to mourn his loss. It is for the crores of his devoted fans to pursue such well planned and well directed enterprises as would immortalize him, and to keep his memory alive forever by following the path shown by him. The following quote from Dev Anand will continue to inspire his fans.

“And one keeps learning, in a non-stop process, that has no limits. There is no such thing as the last milestone. Every time you reach a level, a mark, or a goal, another one comes into view up ahead in the distance.” (The Autobiography, page 324)

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**Jaal- Dev Anand and Geeta Bali in Jaal (1952- FilmArt/ Guru Dutt).- Courtesy: The Osian's Archive and Library Collection.**

**Rahi- Dev Anand playing a tea garden manager in Rahi(1952- Naya Sansar/ KA Abbas )Courtesy: The Osian's Archive and Library Collection.**

# Chapter Eleven

# Awards and List of Films

Important Awards/Honors for Dev Anand

1959-Filmfare best actor award for Kala Pani.

1967-Filmfare best actor award for Guide.

1992-Filmfare Lifetime Achievement award.

2000-Honored by America's first lady Hillary Clinton, for outstanding contribution to Indian Cinema.

2000-Star of the Millennium award by Indo-American Association.

2001-**Padma Bhushan.**

2001-Zee Gold Award.

2002-**Dada Saheb Phalke Award.**

2003-IIFA Lifetime Achievement Award.

2005-Sony Gold Award.

2006-Star Guild Award.

2007-Punjab Ratan by the World Punjabi Organization.

2009-Stardust Life Time Achievement Award.

2011-Kishore Kumar Award given by Madhya Pradesh Government.

2011-NDTV Lifetime Achievement Award .

**Awards/ Recognition for Dev Anand films**

(The list is not exhaustive)

1952-Aandhiyan – Official entry to Venice Film Festival.

1956-Munimji- Filmfare best supporting actor(female) award for Nirupa Roy.

1959-Kala Pani- Filmfare best actor award for Dev Anand.

Filmfare best supporting actor(female) award for Nalini Jaywant.

1962- Hum Dono- Nomination for the Golden Bear Award at the Berlin Film Festival.

**1965- Guide –**

13th National Film Award Ceremony- Merit Certificate.

Official Entry to Academy Awards(Oscar).

Filmfare best actor award for Dev Anand.

Filmfare best actor(female) award for Waheeda Rehman.

Filmfare best director award for Vijay Anand.

Filmfare best film award.

Filmfare best story award for RK Narayan.

Filmfare best cinematography award for Fali Mistry.

Filmfare best dialogue award for Vijay Anand.

1965-Guide (English) - Chicago International Film Festival, best actress award for Waheeda Rehman .

**1970 - Johny Mera Naam-**

Filmfare best screenplay award for Vijay Anand.

Filmfare best editing award for Vijay Anand.

Filmfare best actor in a comic role award for IS Johar.

1972-Hare Rama Hare Krishna – Filmfare best supporting actor(female) award for Zeenat Aman.

1978-Des Pardes- Filmfare best art director award for TK Desai.

# *List of Dev Anand Films*

| Year | Name of film | Producer | Director | Co-actors | Music by |
|---|---|---|---|---|---|
| 1946 | Hum Ek Hain | Prabhat Studio | PL Santoshi | Kamla Kotnis, Durga Khote, Rehman | Husnlal Bhagatram |
| 1947 | Aage Badho | Prabhat Studio | Yeshwant Pedhekar | Khurshid, Kusum Deshpande | Sudhir Phadake |
| 1947 | Mohan | Famous Pictures | AN Banerji | Hemavati, Alka, Vimla Vashisht | Husnlal Bhagatram |
| 1948 | Hum Bhi Insaan Hai | Maya Arts | Phani Mazumdar | Ramola, Niharika | HP Das Manna De |
| 1948 | Vidya | Jeet Productions | Girish Trivedi | Suraiya, Madan Puri, Cuckoo | S D Burman |
| 1948 | Ziddi | Bombay Talkies | Shahid Lateef | Kamini Kaushal, Pran | Khem Chand Prakash |
| 1949 | Jeet | Rajkirti Chitra | Mohan Sinha | Suraiya, Durga Khote | Anil Biswas |
| 1949 | Namoona | M&T films | Hira Singh Baria | Kamini Kaushal, Kishore Sahu | C Ram chandra |
| 1949 | Shair | Jagat Pictures | Chawla | Suraiya, Kamini Kaushal, Cuckoo | Ghulam Mohammed |
| 1949 | Uddhar | Pratibha Chitra Mandir | SS Kulkarni | Munnawar Sultana, Nirupa Roy | Vasant Desai |
| 1950 | Afsar | Navketan Films | Chetan Anand | Suraiya, Ruma Devi, Zohra Sehgal | Sachin Dev Burman |
| 1950 | Dilruba | Lotus Orient Films | Dwarka Khosla | Rehana, Achla Sachdev | Gyan Dutt |
| 1950 | Birha Ki Raat | Noble Arts | Jagirdar | Nargis, Om Prakash, Jagirdar | Husnlal Bhagatram |
| 1950 | Hindustan Hamara | Documentary Unit of India | Paul Zils | Prithvi raj Kapoor, Nalini Jaywant, Prem Nath | Vasant Desai |
| 1950 | Khel | Shahin Pictures | SM Nawab | Nargis, Nigar Sultana | Sajjad Hussain |
| 1950 | Madhubala | Ranjit Studio | Prahlad Dutt | Madhubala, Jeevan | Lachhi Ram |
| 1950 | Nili | Ranjit Studio | Rati Bhai Punatar | Suraiya, Shyama, Agha | S Mohinder |
| 1950 | Nirala | M& T Films | Deben Mukherji | Madhubala, Yakub, Leela Mishra | C Ram chandra |
| 1951 | Aaraam | Kashyap productions | DD Kashyap | Madhubala, Durga Khote, Prem Nath, Talat Mehmood | Anil Biswas |
| 1951 | Baazi | Navketan Films | Guru Dutt | Geeta Bali, Kalpana Kartik, KN Singh. Krishna Dhawan | SD Burman |
| 1951 | Do Sitare | Famous Pictures | DD Kashyap | Suraiya, Prem Nath | Anil Biswas |
| 1951 | Nadaan | M&T Films | Hira Singh Baria | Madhubala, Mubarak | Chic Chocolate |
| 1951 | Sanam | United Technicians | Nandlal Jaswantlal | Suraiya, Meena Kumari, KN Singh | Husnlal Bhagatram |
| 1951 | Sazaa | GP Productions | Fali Mistry | Nimmi, Shyama | SD Burman |
| 1951 | Stage | Jeevan Pictures | Vijay Mhatre | Ramola, Cuckoo | Husnlal Bhagatram |
| 1952 | Aandhiyan | Navketan Films | Chetan Anand | Kalpana Kartik, Nimmi, Johny Walker | Ustaad Akbar Ali Khan |
| 1952 | Jaal | Film Arts | Guru Dutt | Geeta Bali, KN Singh | SD Burman |

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|---|---|---|---|---|---|
| 1952 | Tamasha | Bombay Talkies | Phani Mazumdar | Ashok Kumar, Meena Kumari | Khem Chand Prakash |
| 1952 | Zalzala | Art Film of India | Paul Zils | Geeta Bali, Kishore Sahu | Pankaj Mallik |
| 1953 | Arman | Film Technicians of India | Fali Mistry | Madhubala, KN Singh | SD Burman |
| 1953 | Humsafar | Navketan Films | AN Banerji | Kalpana Kartik, Chetan Anand | Ustaad Akbar Ali Khan |
| 1953 | Rahi | Naya Sansar | K A Abbas | Nalini Jaywant | Anil Biswas |
| 1953 | Patita | Mars and Movies | Amiya Chakrabarty | Usha Kiron, Lalita Pawar | Shankar Jaikishan |
| 1954 | Baadbaan | Bombay Talkies Workers Co-Op Society | Phani Mazumdar | Meena Kumar, Ashok Kumar | Timur Bora, SK Pal |
| 1954 | Ferry | Film Trust of India | Hemen Gupta | Geeta Bali, Premlata | Hemant Kumar |
| 1954 | Taxi Driver | Navketan Films | Chetan Anand | Kalpana Kartik, Johny Walker | SD Burman |

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|---|---|---|---|---|---|
| 1955 | Farar | Unique Pictures | Phani Mazumdar | Geeta Bali, Mehmood | Anil Biswas |
| 1955 | House No.44 | Navketan Films | MK Burman | Kalpana Kartik, KN Singh | SD Burman |
| 1955 | Insaaniyat | Gemini Pictures | SS Vasan | Dilip Kumar, Bina Rai | C Ram chandra |
| 1955 | Milaap | Film Arts | Raj Khosla | Geeta Bali, KN Singh | Datta Naik |
| 1955 | Munimji | Filmistan Studio | Subodh Mukherjee | Nalini Jaywant, Nirupa Roy | SD Burman |
| 1956 | CID | Guru Dutt Films | Raj Khosla | Shakila, Waheeda Rehman | OP Nayyar |
| 1956 | Funtoosh | Navketan Films | Chetan Anand | Sheila Ramani, Kumkum | SD Burman |
| 1956 | Pocketmaar | Black & White Movies | HS Rawail | Geeta Bali, Nadira, Lalita Pawar | Madan Mohan |

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|---|---|---|---|---|---|
| 1957 | Baarish | Alankar Chitra | Shankar Mukherji | Nutan, Lalita Pawar | C Ram chandra |
| 1957 | Dushman | Quatra Art Productions | Raj Rishi | Usha Kiron, Minoo Mumtaz | Husnlal Bhagatram |
| 1957 | Nau Do Gyarah | Navketan Films | Vijay Anand | Kalpana Kartik, Shashikala, Lalita Pawar | SD Burman |
| 1957 | Paying Guest | Filmistan Studio | Subodh Mukherji | Nutan, Jagirdar | SD Burman |
| 1958 | Amardeep | Shivaji Productions | T Prakash Rao | Vyjayanthimala, Padmini, Ragini | C Ram chandra |
| 1958 | Kala Pani | Navketan Films | Raj Khosla | Madhubala, Nalini Jaywant | SD Burman |
| 1958 | Solva Saal | Chandra Films | Raj Khosla | Waheeda Rehman, Sapru | SD Burman |
| 1959 | Love Marriage | Subodh Mukherji Productions | Subodh Mukherji | Mala Sinha, Abhi Bhatacharya, Helen | Shankar Jaikishan |

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|---|---|---|---|---|---|
| 1960 | Bambai Ka Babu | Naya Films | Raj Khosla | Suchitra Sen, Achla Sachdev | SD Burman |
| 1960 | Ek Ke Bad Ek | Raj Kala Mandir | Raj Rishi | Sharda, Tarla | SD Burman |
| 1960 | Jaali Note | SP Pictures | Shakti Samant | Madhubala, Om Prakash, Helen, Madan Puri | OP Nayyar |
| 1960 | Kala Bazar | Navketan Films | Vijay Anand | Waheeda Rehman, Nanda, Chetan Anand, Vijay Anand | SD Burman |
| 1960 | Manzil | Kalpana Pictures | MK Burman | Nutan, KN Singh | SD Burman |
| 1960 | Sarhad | Alankar Chitra | Shankar Mukherji | Suchitra Sen, Lalita Pawar | C Ram chandra |
| 1961 | Hum Dono | Navketan Films | Amarjeet | Sadhana, Nanda | Jaidev |
| 1961 | Jab Pyar Kisi Se Hota Hai | Nasir Hussain Films | Nasir Hussain | Asha Parekh, Pran, Rajendra Nath | Shankar Jaikishan |

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|---|---|---|---|---|---|
| 1961 | Maya | Light of Asia Films | DD Kashyap | Mala Sinha, Helen | Salil Choudhary |
| 1961 | Roop Ki Rani Choron Ka Raja | Rahul Theaters | HS Rawail | Waheeda Rehman, Sundar | Shankar Jaikishan |
| 1962 | Asli Naqli | LB Films | Hrishikesh Mukherji | Sadhana, Sandhya Roy, Nazir Hussain | Shankar Jaikishan |
| 1962 | Baat Ek Raat Ki | Alankar Chitra | Shankar Mukherji | Waheeda Rehman, Chandrashekhar | SD Burman |
| 1963 | Kinare Kinare | Nyay Sharma | Chetan Anand | Meena Kumari, Chetan Anand | Jaidev |
| 1963 | Tere Ghar Ke Samne | Navketan Films | Vijay Anand | Nutan, Om Prakash | SD Burman |
| 1964 | Sharabi | Black and White Movies | Raj Rishi | Madhubala, Daisy Irani, Lalita Pawar | Madan Mohan |

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|---|---|---|---|---|---|
| 1965 | Teen Deviyan | Nalanda Films | Amarjeet | Nanda, Kalpana, Simmi Grewal | SD Burman |
| 1965 | The Guide *English version* | Stratton Productions and Navketan | Tad Danielewski | Waheeda Rehman, Kishore Sahu | |
| 1965 | Guide | Navketan Films International | Vijay Anand | Waheeda Rehman, Kishore Sahu | SD Burman |
| 1966 | Pyar Mohabbat | Alankar Chitra | Shankar Mukherji | Saira Bano, Shashikala, David | Shankar Jaikishan |
| 1967 | Jewel Thief | Navketan Films | Vijay Anand | Vyjayanthimala, Tanuja, Ashok Kumar | SD Burman |
| 1968 | Kahin Aur Chal | J M Films | Vijay Anand | Asha Parekh, Subha Khote | Shankar Jaikishan |
| 1968 | Duniya | Time Films | T Prakash Rao | Vyjayanthimala, Balraj Sahni | Shankar Jaikishan |

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|---|---|---|---|---|---|
| 1969 | Mahal | Roopkala Pictures | Shankar Mukherji | Asha Parekh, Farida Jalal | Kalyanji Anandji |
| 1970 | The Evil Within | Presented by 20th Century Fox | Lambarto V Avellena | Kieu Chinh, Zeenat Aman | |
| 1970 | Prem Pujari | Navketan Films | Dev Anand | Waheeda Rehman, Zaheeda | SD Burman |
| 1970 | Johny Mera Naam | Trimurti Films | Vijay Anand | Hema Malini, Pran, Premnath, IS Johar | Kalyanji Anandji |
| 1971 | Gambler | Nalanda Films | Amarjeet | Zaheeda, Zahira, Kishore Sahu | SD Burman |
| 1971 | Hare Rama Hare Krishna | Navketan Films | Dev Anand | Zeenat Aman, Mumtaz | RD Burman |
| 1971 | Tere Mere Sapne | Navketan Enterprises | Vijay Anand | Mumtaz, Hema Malini, Vijay Anand | SD Burman |
| 1972 | Ye Gulistan Hamara | Guru Dutt Films Combine | Atma Ram | Sharmila Tagore, Pran | SD Burman |

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|---|---|---|---|---|---|
| 1973 | Banarasi Babu | Alankar Chitra | Shankar Mukherji | Raakhee, Yogita Bali, IS Johar | Kalyanji Anandji |
| 1973 | Chhupa Rustam | Navketan Enterprises | Vijay Anand | Hema Malini, Vijay Anand | SD Burman |
| 1973 | Shareef Badmash | Navketan Films | Raj Khosla | Hema Malini, Ajit | RD Burman |
| 1973 | Joshila | Trimurti Films | Yash Chopra | Hema Malini, Raakhee | RD Burman |
| 1973 | Heera Panna | Navketan Films | Dev Anand | Raakhee, Zeenat Aman | RD Burman |
| 1974 | Amir Garib | MK Films | Mohan Kumar | Hema Malini, Premnath, Tanuja | Laxmikant Pyarelal |
| 1974 | Ishq Ishq Ishq | Navketan Films | Dev Anand | Zeenat Aman, Shabana Azmi | RD Burman |
| 1974 | Prem Shastra | Nalanda Films | BR Ishaara | Zeenat Aman, Bindu | Laxmikant Pyarelal |
| 1975 | Warrant | NP international Films | Pramod Chakraborty | Zeenat Aman, Pran, Dara Singh | RD Burman |

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|---|---|---|---|---|---|
| 1976 | Darling Darling | Fortune Films | Gogi Anand | Zeenat Aman, Mehmood | RD Burman |
| 1976 | Janeman | Navketan Films | Chetan Anand | Hema Malini, Premnath | Laxmikant Pyarelal |
| 1976 | Bullet | Navketan Enterprises | Vijay Anand | Pravin Babi, Kabir Bedi | RD Burman |
| 1977 | Kalabaz | Pashupati Pictures | Ashok Roy | Zeenat Aman, Pradeep Kumar | Kalyanji Anandji |
| 1977 | Saheb Bahadur | Himalaya Films | Chetan Anand | Priya Rajvansh, Om Prakash | Madan Mohan |
| 1978 | Des Pardes | Navketan Films | Dev Anand | Tina Munim, Pran | Rajesh Roshan |
| 1980 | Man Pasand | Film Unit | Basu Chatterji | Tina, Girish Karnad | Rajesh Roshan |
| 1980 | Loot Maar | Navketan Films | Dev Anand | Tina, Raakhee | Rajesh Roshan |
| 1982 | Swami Dada | Navketan Films | Dev Anand | Christine O'neill, Mithun, Rati Agnihotri, Jackie Shroff | RD Burman |

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|---|---|---|---|---|---|
| 1984 | Anand Aur Anand | Navketan Films | Dev Anand | Raakhee, Smita Patil, Suneil Anand, Natasha Sinha | RD Burman |
| 1986 | Hum Naujawan | Navketan Films | Dev Anand | Tabu, Richa Sharma, Atlee Brar, Bunty Behl | RD Burman |
| 1989 | Lashkar | Tanushree Films | Jagdish Kadar | Madhavi, Sonam, Neeta Puri | Nadeem Shrawan |
| 1989 | Sachche Ka Bolbala | Navketan Films | Dev Anand | Hema Malini, Meenakshi Sheshadri, Jackie Shroff | Bappi Lahiri |
| 1990 | Awwal Number | Navketan Films | Dev Anand | Aamir Khan, Ekta, Aditya Pancholi | Bappi Lahiri |
| 1991 | Sau Crore | Navketan Films | Dev Anand | Fatima Sheikh, Naseeruddin Shah, Ananya | Bappi Lahiri |

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|---|---|---|---|---|---|
| 1993 | Pyar Ka Tarana | Navketan Films | Dev Anand | Manu Gargi, Anita Ayub, Mink (Dev Anand did not act in this film) | Ram Laxman |
| 1995 | Gangster | Navketan Films | Dev Anand | Mamta Kulkarni, Ajit, Joginder, Mink, Anita Ayub | Jatin Lalit |
| 1996 | Return of Jewel Thief | TP Agarwal | Ashok Tyagi | Ashok Kumar, Dharmendra, Shilpa Shirodkar, Anu Agarwal | Jatin Lalit |
| 1998 | Main Solah Baras Ki | Navketan Films | Dev Anand | Sabrina, Neeru, Jas Arora | Rajesh Roshan |
| 2001 | Censor | Navketan Films | Dev Anand | Hema Malini, Rekha, Shammi Kapoor | Jatin Lalit |

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|---|---|---|---|---|---|
| 2003 | Love at Times Square | Navketan Films | Dev Anand | Heenee Kaushik, Moon Moon Sen, Rishi Kapoor, Salman Khan | Rajesh Roshan, Adnan Sami, Lucky Ali, Adesh Srivastava |
| 2005 | Mr. Prime Minister | Navketan Films | Dev Anand | Tara Sharma, Boman Irani | Bappi Lahiri |
| 2011 | Charge Sheet | Navketan Films | Dev Anand | Naseeruddin Shah, Divya Dutta, Jackie Shroff, Yashpal Sharma, Riya Sen | AD Boyz, Raja Kashif, Sanjay Jaydeep |
| 2016 | Aman Ke Faristey | Sohan Art International (*Produced in 1992 but released in 2016*) | Kader Kashmiri | Hema Malini, Javed Jaffery, Kiran Kumar, Ekta, Rupa Ganguly, Aashif Sheikh | Bappi Lahiri |

# About the Author

Author Govind Sharma is a medical doctor who retired from the Indian Administrative Service on February 29, 2016. After writing three works of fiction, *Anant Dot Com* (Partridge, February 2016), State vs *Amrit Kumar* (Notion Press, October 2016), and *The Break-Up Clinic, A Novel* (Notion Press, May 2017), he decided to write a non-fiction book on his favourite movie star, Dev Anand.